DOCUMENT RESUME

ED 086 948 CS 000 872

AUTHOR	Weiss, M. Jerry, Ed.; And Others
TITLE	New Perspectives on Paperbacks. Monograph No. 1.
INSTITUTION	College Reading Association.
PUB DATE	73
NOTE	97p.
AVAILABLE FROM	Office of Publication, Strine Printing Co., Inc., 391 Greendale Rd., York, Pennsylvania 17403 ($2.00)
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Literature; Negro Literature; *Paperback Books; Reading; Reading Development; *Reading Improvement; *Reading Instruction; Reading Interests; *Reading Materials; Reading Material Selection

ABSTRACT

This monograph discusses the use of paperbacks in reading instruction. The contents include: "Introduction" by Jerry Weiss; "Censorship--The Right to Read What" by Richard Kemper; "Growing Up: Differences? Fiction?" by Warren Heiss; "The Black Experience in Paperback" by Dorothy Strickland; "Contemporary U. S. A. in Paperbacks" by Robert Boord; "Selecting Books for the Future-Oriented Now Generation" by Paul Janeczko; "Reading and Future Shock" by Maria Schantz; "New Heroes for Old?" by Harlan Hamilton; "The Reel World" by Jerry Weiss; "The Use of Paperbacks in Sociology" by Jere Cohen; "Social Factors in Reading Instruction" by Joe Brunner; and "The Victorian Novel" by Joan Cohen. A title index, author index, and publishers directory are also included. (WR)

ED 086948

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

NEW PERSPECTIVES ON PAPERBACKS

by

M. JERRY WEISS
Editor

JOSEPH BRUNNER
Associate Editor

WARREN HEISS
Associate Editor

MONOGRAPH NO. 1

Published by

The College Reading Association

ED 086948

OCT 15 1973

NEW PERSPECTIVES ON PAPERBACKS

M. JERRY WEISS, *Editor*
JOSEPH BRUNNER, *Associate Editor*
WARREN HEISS, *Associate Editor*

A Publication of the College Reading Association

Copyright by The College Reading Association 1973

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
The College Reading Association
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER

INTRODUCTION

The end objective of all kinds of reading programs is to develop lifetime readers. Such persons will not only master and apply skills to all kinds of reading situations, but also they will be able to be critical thinkers and weigh carefully that with which authors challenge them. They will bring more mature insights and will compare carefully their own ideas and experiences with those confronting them on printed pages. They will be sensitive to the nature and values of language and the many styles authors develop to entice us into their worlds.

The good reader is active and creative. We have long since abandoned the concept that reading is a passive experience. Things happen "within" that cause a reader's juices to flow at varying rates, and his emotions spill over as he and the writer interact with the people, situations, concepts shared between them. The reader needs that opportunity to share his "printed" experiences, and he welcomes the privilege to tell others what he has learned about the new worlds unfurled before him.

Because we believe these are new worlds confronting us, we, the authors of this monograph, have chosen to share our personal biases, our preferred reading experiences, with you. We have felt the impact of "The Paperback Revolution," and it has freed us in a number of ways.

1. We have learned to be more experimental. We now can try out many more reading experiences on ourselves and our students. The paperbacks are so accessible and inexpensive. What works this semester may not work next time around. But at least now we can afford the luxury of experimentation.

2. We can encourage more independent study. Students today can develop their own personal libraries and make their own choices as to what is important and what is most worthy of study.

3. The paperback makes it possible for more books to be tapped in any course. We are no longer saddled with an expensive "hardback" text. So much more is available - over 100,000 titles, - and our required reading lists and bibliographies can grow and be more up-to-date than ever before. Paperbacks are published so quickly and are marketed so conveniently.

4. We can now afford the luxury of reading in related disciplines. Who can afford only to read "diagnostic and treatment" texts and not recognize the important areas of communications, children's and adolescent literature, psychology, sociology, curriculum and supervision, among others?

The Publications Committee of the College Reading Association deserves our sincere gratitude in encouraging this project. As editor

I have learned much, and I am most grateful to the many authors who have worked with me on this monograph. We all share this common bond: to do all that we can so that all may read more. We have recognized the need to push back the barriers of our own limited horizons, and share the wealth of experiences in fields so much a part of good reading instruction. We hope we have achieved this.

M. JERRY WEISS
Distinguished Service
Professor of Communications
Jersey City State College
August 31, 1972

TABLE OF CONTENTS

3	Introduction, M. JERRY WEISS, Jersey City State College
7	*Censorship-The Right To Read What*, RICHARD KEMPER, University of South Carolina
12	*Growing Up: Difference? Fiction?*, WARREN HEISS, Montclair State College
20	*The Black Experience in Paperback*, DOROTHY STRICKLAND, Newark State College
24	*Contemporary U.S.A. in Paperbacks*, ROBERT O. BOORD, University of Nevada at Las Vegas
31	*Selecting Books for The Future-Oriented Now Generation*, PAUL B. JANECZKO, Masconomet Regional High School, Topsfield, Mass.
38	*Reading and Future Shock*, MARIA SCHANTZ, Montclair State College
43	*New Heroes for Old?*, HARLAN HAMILTON, Jersey City State College
51	*The Reel World*, M. JERRY WEISS, Jersey City State College
57	*The Use of Paperbacks in Sociology*, JERE COHEN, University of Indiana
65	*Social Factors in Reading Instruction*, JOE BRUNNER, Montclair State College
71	*The Victorian Novel*, JOAN COHEN, University of Indiana
81	Title Index
89	Author Index
93	Publishers Directory

CENSORSHIP - THE RIGHT TO READ WHAT

RICHARD KEMPER

Select a book or magazine, ranging from the *Bible* to *Portnoy's Complaint* or *Reader's Digest* to *Playboy;* adopt a teaching strategy, from required reading lists to complete student options in the selection of their reading lists to complete student options in the selection of their reading material; take a position concerning a specific piece of writing, from good to bad or valuable to worthless - you are inviting censorship efforts from someone, somewhere.

This is the dilemma that teachers face in dealing with the issue of censorship. They are faced with a double-bind situation in which they are damned for making book selections and damned for not making selections; damned for using controversial material in the classroom and equally damned for perpetuating insipid, "irrelevant" literature.

Of course, censorship is far from being a new issue. Books have been banned and burned over the centuries, and even Socrates got into the act when he expressed fear of the printed word lest it fall into the hands of those for whom it was not intended. But, perhaps today's teachers face a greater challenge from the efforts of censorship than ever before because of the tremendous proliferation of printed material on the market, the ever increasing concern of the public over what is happening in education, the growing demands by students themselves for a voice in decisions around what goes on in the schools, and the at least superficial national goal of teaching every capable child to read before he leaves school.

Compounding the problem of censorship for teachers is the fact that no one seems to be capable of defining just what is obscene or pornographic, and the concept of controversial appears to rest pretty much in the minds of individuals or small groups with particular biases or vested interests. In addition, there exists little evidence concerning the long term effects of any reading experience on the reader. There is evidence, however, that indicates that many school children do not learn to read using currently available materials, that they are "turned-off" by the content of many literature programs, and that adults in America are not known for their prolific reading of what would be labled by the traditionalists as "good" literature.

Most teachers, perhaps too many, are acutely aware of the incidents that have grown out of attempts to censor reading materials in the public schools. Teachers have been threatened with dismissal or suspended from their positions for requiring or even suggesting that their students

read a controversial novel such as *Do It*, or *Soul on Ice*. Court cases have developed over the inclusion of current novels in the school library or on required or even suggested reading lists. The censors' apparent all-time favorite, *The Catcher in the Rye*, is still being banned; and, of course, increasingly popularized in numerous schools throughout the country. The dimensions of the censorship issue are clearly illustrated in the *Newsletter on Intellectual Freedom* which presents countless examples of attempted and frequently successful censorship efforts. Looking through this publication one finds the censors primarily attacking material dealing with sex and violence, but even the *Weekly Reader* has come under attack in at least one community which found the publication objectionable for reasons of its own.

Controversial novels and magazines, however, are not the only source of problems to the teacher. They also face a growing amount of pressure from groups of the informed and educated, a type of naive anti-censor, who criticize the teacher of "vapid" material such as *Tale of Two Cities*, *Silas Marner*, *Moby Dick*, etc. These anti-censors generally proceed to generate a reading list which includes current, "now-generation" material to replace the older selections - a practice which will undoubtedly result in their being labeled pro-censors within six months to a year considering the rate at which current literature rises and falls in popularity and "relevance."

In the face of the censorship controversy, many teachers have turned to the literature for suggestions around dealing with the problem. Unfortunately, much has been written about the disease and little about the cure. It is rather disconcerting to find that many who purport to oppose censorship are in fact simply proposing that the responsibility or function of censoring be shifted from one faction to another. Librarians, teachers, school administrators, community groups and "responsible committees" of adults all receive support from various writers as the only suitable selectors of books for consumption by children and adolescents. The bias of the particular writer is usually clearly reflected in his own affiliation with one or another of these groups. Seldom, but on occasions, does the target population - children and adolescents - enter into the procedure of book selection.

Teachers have responded to the pressures of censorship in a variety of ways. Many have refused, consciously or unconsciously, to become involved in the issue at all and go about teaching traditional, non-controversial material and producing traditional, non-controversial and too frequently "turned-off" students. Others have chosen to confront the issues, risk threats of dismissal and on occasions resigned to teach in areas where attitudes toward classroom materials are less conservative. A few teachers have attempted unique techniques such as requiring that students not read specific pages in a book which contains potentially objectionable words or ideas - an approach which, while amusing, tends

to be ineffective with school administrators and community groups. Other more ambitious teachers have organized campaigns and community support in an effort to combat censorship in the schools. While such efforts have been reasonably effective, they are too time consuming for the average classroom teachers.

It would seem, in the midst of the censorship controversy, that teachers must develop realistic guidelines which protect the rights of individuals within the classroom and at the same time provide the teacher with a defensible position in the event that he is confronted with pressures from censorship groups. The following suggestions are not intended as a panacea for dealing with censorship. Rather, they might be viewed as a beginning point for the teacher who wishes to move from the traditional literature program to one in which, at least for today, the reading material used in the classroom will be as current and "relevant" as each student involved in the program.

1. Teachers must first be willing to take risks and realize the implications of these risks. They must take the risk of possibly defending a procedure which they feel is in the best interest of their individual students. This may include suggesting, discussing, and including controversial reading material in the school and classroom. Until the risk of inclusion is taken, the nature of the reading material in our school will indeed remain vapid and irrelevant to perhaps not all, but to many of our students.

2. It is difficult to defend the position of requiring that an entire class read any one novel, short story, or magazine. Teaching around themes and elements of literature provides an opportunity for each student to seek and select reading material which fits his particular needs and interests, and at the same time contribute to classroom discussions and activities. Portnoy, Holden, Hamlet, and Christ can all be involved and provide interesting points of discussion centered around characters in literature.

3. Students need to be made aware of sources other than the school for obtaining reading materials. A profitable search and sharing experience should result in awareness not only of libraries but of drug stores, department stores, used-book stores, and any other source of reading material in the community.

4. Teachers should keep informed of what is happening, not only locally, but also nationally, in the area of censorship. For instance, the President's Commission on Pornography and Obscenity has released a report which generally concludes that the reading of "pornographic" and "obscene" literature does not have a long-term deleterious effect on the reader. While the conclusions, as might be expected, have received less than unanimous acceptance, perhaps they represent the best available evidence for the teacher wishing to combat the efforts of censorship.

5. Avoid becoming an unwitting censor. Those who would prescribe or require controversial novels in place of the classics are as guilty as the blatant censor who would ban the controversial. The teacher's primary responsibility would seem to be in assisting, sharing, informing, and dealing intelligently with students in their own selections, interpretation, and consumption of printed material. To require Eldridge Cleaver is neither better nor worse than to require Charles Dickens.

6. When specific titles must be selected for inclusion on book lists and library shelves, include students in the selection procedure. Students involved in the selection procedure must represent an adequate cross section of the school population to insure that the biases of any one particular group do not control the selection procedures. Any such group of students must include good and poor readers, students from different ethnic and socio-economic groups, students with different and even conflicting values and goals. Such a process may be difficult, but the product should be worthwhile and provide a valuable learning experience.

7. Teachers should avoid over-reacting to pressures from censorship. One or two phone calls, a letter or visit from an irate parent does not constitute a community insurrection. Over-reaction tends to place the teacher in a defensive position. A rational, calm explanation of the philosophy behind the use of materials in the classroom is generally the most effective approach to dealing with parents who have become emotional over the content of the school's reading material. When a logical, objective approach by the teacher fails, there is little alternative but to persist until the issue is either dropped or carried to some higher "authority" for resolution. In such cases it has frequently been found that the persons complaining have read only a few pages of the book or books in question and upon further consideration find they are in a difficult situation in defending their complaints.

8. It is, perhaps, important for teachers to reinterpret their efforts in terms of victory and defeat in confronting censorship. Taking the risk of introducing controversial literature in the classroom may result in the exclusion of a particular book from the school library or class reading list but this is frequently a matter of a rather short term defeat. The visibility and interest afforded a particular selection or selections as a result of community or court action against it is almost certain to produce a book which is highly popularized and read by the people for whom it was banned. Frequently, banned books are read by members of the community at large, lose their initial shock effect and subsequently become little or no problem for inclusion in school and public libraries. Too, such visibility as a court case can spark reactions in the community which result in positive steps by concerned citizens in combating censorship efforts. Teachers need to be sensitive to the long term effects of their efforts rather than feel defeat over the banning of a single selection

as the result of pressures from small groups of emotional reactionaries or traditionalists.

Obviously, there is no easy way out for the teacher who would risk the battle with censorship - censorship has been around too long for that. But the cards are not entirely stacked against the teacher who would move toward providing reading material to meet the individual interests and needs within the classroom. Having the courage to risk a confrontation with censorship is a first and necessary step in making reading a vital and valued experience for school children. Until teachers are willing to run the risks which accompany creating change, our schools will continue to deal with literature that is too much of Mother Goose and not enough of other mothers.

REFERENCES

1. Broderick, Dorothy M., "When the Censor Knocks," *Phi Delta Kappan*, Vol. 52, #8, April, 1971, pp. 462-464.
2. Gard, Robert R., "Censorship and Public Understanding," *English Journal*, Vol. 60, February, 1971, pp. 255-259.
3. Krug, Judith K., "Intellectual Freedom," *American Library Association Bulletin*, Vol. 63, May, 1969, pp. 570-572.
4. *Newsletter On Intellectual Freedom*, American Library Association.
5. Obolar, Eli M., "The Politics of Pornography," *Library Journal*, Vol. 95, December 15, 1970, pp. 4225-4228.
6. *Report of the Commission on Obscenity and Pornography*, New York: Bantam Books, Inc. 1970.
7. Symula, James F., "Censorship and Teacher Responsibility," *English Journal*, Vol. 60, January, 1971, pp. 128-131.
8. Woodring, Paul, "Freedom for the Academic Press," *Saturday Review*, Vol. 52, November, 1969, p. 77.

GROWING UP: DIFFERENCES? FICTION?

WARREN HEISS

A Point of View

In our attempts to quantify human behavior we are approaching the point of not appreciating the person because we are examining the parts. Not only are we examining the parts, we are concentrating on the disabled and diseased sections. We also are in danger of only appreciating the whole person in terms of some abstracted norm of human behavior. We operate as though the norm existed. Our training has led us to the point of being acutely cognizant of what people cannot do. Professional "perceiving" instruments are designed to help us find out "why Johnny can't learn." Based on our judgments of data gathered by these instruments we plan educational programs to overcome these defined deficits. Textbooks and professional journals are replete with lists of symptoms associated with problems of the human condition. We are becoming "fixers" of what is weak instead of becoming facilitators of what is strong. We rarely ask the question, "What is it like to be Johnny?"

Special educators are leading the way down this path of clinical negativism. Students in our college classes assimilate this point of view from us and continue to practice our well-intentioned negativism. There is a place, I suppose, for the inclusion of "academic" descriptions of the behavior of exceptional children in our programs for training professionals. But maybe, just maybe, the time has come to temper this training with descriptions of exceptional children and youth which depict the "wholeness" of handicapping conditions.

Ironically, the best descriptions of the realities of being exceptional in our society come from popular literature. The insightfulness and sensitivity of authors of these materials add dimension to the study of exceptionality that is lost in the precision and sterility of the textbook. What we may be able to effect in the use of these materials is a broadened sensitivity to the conditions of being exceptional. Our views may be altered, and we may more clearly see the human entities behind our arbitrary labels.

What follows is an attempt to form a collective idea from available paperback books suitable for sensitizing us to the problems of being exceptional. You are invited to sample these feelings with the hope that enough affect squeezes through the lines of print to encourage further exploration.

DIFFERENCES?

How does it feel to be virtually deprived of all sensory mechanisms? We have lists of symptoms which include quantitative descriptions of auditory and visual deficits. But what is it like to be without these sensors? More directly, what is it like to be cut off from the outside world in terms of both receiving and expressing? What is it like to be totally cut off but still have a lively brain that allows you to think?

In Dalton Trumbo's *Johnny Got His Gun*, we can experience the vivid impressions of a young man isolated from the world by a cruel accident of war. Joe Bonham cannot communicate with others. All he can do is think. Imagine! *All he can do is think!* What would you think about? How would you organize your thoughts? How would you get a grasp on reality? What is reality? Joe is a "basket case." He is a medical freak. He is kept alive for those outside as a clinical curiosity.

Joe Bonham begins to perceive the onset of his own insanity. But how can he tell the others? How can he stop this trend? How can he come to grips with this overwhelming situation? His thoughts lead him to consider time.

> The idea had been seeping into his mind for a long while just how long he didn't know and the idea was this that the important thing is time. He remembered from ancient history in the tenth grade that way back even before Christ the first men who began to think were thinking of time. They studied the stars and figured out the week and the month and the year so that there would be some way of measuring time. That was smart of them because he was about in the same fix they were and he knew that time was the most important thing in the world. It was the only real thing. It was everything.
>
> If you can keep track of time you can get a hold on yourself and keep yourself in the world but if you lose it why then you are lost too. The last thing that ties in with other people is gone and you are all alone. (Dalton Trumbo, *Johnny Got His Gun*, pp. 125-126)

Time! Is that the important element that keeps us sane? What is behind the blank expressions of children with whom we have difficulty communicating? How do they perceive life?

Junie Moon, Warren and Arthur wander through Marjorie Kellogg's book, *Tell Me That You Love Me, Junie Moon*, as though life needed to be lived. They have doubts and fears not far removed from our own. Yet severe physical handicaps and disfigurement cannot stop the act of becoming. Junie Moon won't quit. She insists that life be fully realized. To fully realize life one must put up with its problems. Often the problems are external.

Junie, Warren and Arthur are released from an institution to live a life together in the "real" world. Implantation into that world often

affected how they were perceived by others rather than how they perceived themselves. Their inquisitive neighbor was both amazed and revolted by their behavior. Often Junie and her comrades had the same feelings about each other.

> They fought for almost a week until they were pale and exhausted. At first it was because they were afraid of having to tend to their ailments by themselves without Miss Oxford picking at them. Without knowing it, they missed the lack of privacy of the hospital. Their bodies and thoughts had been exposed for so long for many and all to see, it was hard to stitch them up again into only belonging to them. It was like reorganizing the house after a long and arduous party.
>
> Then, as this passed, and they became more sure, they fought because of who they were. "I am living with freaks," each of them announced at one time or another. And each of them feared he was the biggest freak. It was not their dream to be this way. There was no magazine printed that pictured three people like themselves living together in a run-down bungalow under an oppressive tree.
>
> Then they fought because they were getting used to each other, and the insults began to have a more tailored sting to them. Later they fought because they were getting close, but that was quite different. (Marjorie Kellogg, *Tell Me That You Love Me, Junie Moon*, pp. 87-88)

Communication and feelings. Of course! The kinds of communications and feelings we all have had in our own lives.

But communication and feeling serve another purpose. Real communication with important others in our lives can unlock the mysteries of our deepest self-doubts. The important others need not be models of normalcy nor paragons of strength.

A strengthening relationship of exceeding complexity is meticulously described by Theodore Isaac Rubin in *Lisa and David*. It requires all of David's intellect and strength to communicate with the poetic Lisa. When both David and Lisa realize the value of their mutual word games, the beginnings of self-realization are at hand.

> She stopped in front of David, stared at him, then said, "David, David looks at me-but what does he see, what does he see?"
>
> He looked up from the desk. "It's Lisa, Lisa whom I see-staring at me, staring at me."
>
> She smiled at him and came a little closer. He stood up quickly and walked a little distance away. "Don't touch me, don't touch me-me don't touch. All else will do-but please no such."
>
> She stood still and remained smiling.
>
> "Touch, such-such touch-foolish talking, foolish squawking."
>
> He repeated, "Yes, but-no such, no touch,"

She agreed. "No such, no touch."

"You made a friend?"

"Friend? What are you talking about?"

"Lisa. I noticed you talking to her."

"Oh, that. Well, don't get any ideas. My social adjustment or any other psychiatric descriptive nonsense you want to apply just doesn't apply here."

Alan smiled.

"What's so funny?"

"Funny? Oh, nothing funny. I was just thinking that I take great pains not to use so-called psychological technical language, and yet here you accuse me of doing just that anyway."

"All right, that's true," he said grudgingly. "You talk straight enough, it was the others. Does that make you feel better?"

"Yes it does," Alan said seriously. "It does make me feel better."

"Good for you," David smiled, "Can I get back to this Lisa-child business now?"

"Yes, please do."

"Thank you," he said, clenching his jaw. "Thank you, very much."

Alan remained quiet.

"As I was saying, Lisa is not a friend. I have no friends. If I did have a friend-which is rather inconceivable-it is unlikely that I would choose a twelve-or a thirteen-or fourteen-year-old infant-obviously my intellectual inferior. I talk to Lisa only because she interests me clinically. I would hardly bother to do something arduous and boring as to talk in rhymes for the mere purpose of a ridiculous friendship." (Theodore Isaac Rubin, *Jordi-Lisa and David*, pp. 90-92)

David was in control. He was always in control of his intellect. He was walled behind that intellectual strength and could not get out. But his intellect made him curious. Lisa provided the catalyst to release the intellect-to allow David to touch. But what happens when there is no chance for release? What happens when there is a deliberate attempt to force intellect to grow without attending to the other aspects of life?

Listen to Barry Rudd testifying to the State Senate Standing Committee on Education, Welfare and Public Morality in John Hersey's *The Child Buyer*.

BARRY RUDD: Please don't mistake me. I don't think I'm a genius. Only in the sense that I would like to be worthy of Dr. Gozar's . . . that I would like to work as hard as I can . . . I thought of the solitary ones—of the boy Newton playing alone with his machines, Edison with his chemicals. As a child Darwin loved

long walks by himself, and once became so absorbed in thought that he walked off the end of a wall. Samuel Johnson, not joining in the sports at school, perhaps because of his sight and repulsively large size. Shelley reading alone. Byron, loving to wander at night in the dark, lonely cloisters of the abbey . . . .

MR. BROADBENT: What was the problem you spoke of?

BARRY RUDD: It was out of my field, which is taxonomy. I was just daydreaming about the possibility of four-dimensional tic-tac-toe. I've played the game in three dimensions. The image I had was of a three-dimensional game moving through space at the speed of light. How would you represent X's and O's and their interplay in the fluid terms of *that* game? You see, I've been able since an early age to think of sizes and shapes and relationships in completely abstract terms, not as concepts related to my body, as is the case with most people. Perhaps I could get away from my body as a basis for size comparisons because it's unsatisfactory to me. I'm just plain clumsy. When I try to do something with my hands, I just get mad. My grandfather carved violins; my father can use the tiniest tools. I can't even write: I get so impatient with my fingers when ideas are racing through my head! (John Hersey, *The Child Buyer*, p. 75)

Is this what it is all about? Is this what we could create? Science fiction, perhaps? Or is it science? What are we aiming for in the education of our gifted children? Have we forgotten something? Hersey's thesis may well represent an extreme, but we cannot deny the parallels which currently exist within our technology. But how would we react if we were extreme exceptions?

Charlie Gordon experiences both extremes of exceptionality as illustrated in Daniel Keyes' book, *Flowers For Algernon*. Charlie is thirty-two years old and mentally retarded. Charlie is transformed experimentally into a highly intellectual human being. His transformation is not without consequence. His reactions and questions go beyond the stated objectives of the experimentation. Observe the interaction between Charlie Gordon and his teacher, Miss Kinnian.

"Charlie, you amaze me. In some ways you're so advanced, and yet when it comes to make a decision, you're still a child. I can't decide for you, Charlie. The answer can't be found in books - or be solved by bringing it to other people. Not unless you want to remain a child all your life. You've got to find the answer inside you - feel the right thing to do. Charlie, you've got to learn to trust yourself."

At first, I was annoyed at her lecture, but then suddenly—it began to make sense. "You mean, I've got to decide?"

She nodded.

"In fact," I said, "now that I think of it, I believe I've already decided some of it! I think Nemur and Strauss are both wrong!"

She was watching me closely, excitedly. "Something is happening to you, Charlie. If you could only see your face."

"You're damned right, something is happening! A cloud of smoke was hanging in front of my eyes, and with one breath you blew it away. A simple idea. *Trust myself.* And it never occurred to me before."

"Charlie you're wonderful."

I caught her hand and held it. "No, it's you. You touch my eyes and make me see."

She blushed and pulled her hand back.

"The last time we were here," I said, "I told you I liked you. I should have trusted myself to say I love you."

"Don't Charlie. Not yet."

"Not yet?" I shouted. "That's what you said last time. Why not yet?"

"Shh . . . Wait a while, Charlie. Finish your studies. See where they lead you. You're changing too fast."

"What does that have to do with it? My feelings for you won't change because I'm becoming intelligent. I'll only love you more."

"But you're changing emotionally too. In a peculiar sense I'm the first woman you've ever been really aware of—in this way. Up to now I've been your teacher—someone you turn to for help and advice. You're bound to think you're in love with me. See other women. Give yourself more time."

"What you're saying is that young boys are always falling in love with their teachers, and emotionally I'm still just a boy."

"You're twisting my words around. No, I don't think of you as a boy."

"Emotionally retarded then."

"No."

"Then, why?" (Daniel Keyes, *Flowers for Algernon*, pp. 64-65)

Why? Feelings! Do they come with the release of intellect? Are the feelings always there? Is it only acceptable to have feelings when one can express them? What happens when those feelings are rejected? How can we demonstrate that we are real?

John Cotton, Lawrence Teft III, Samuel Shecker, Gerald Goodenow, Stephen Lally, Jr., and William Lally try to prove they are real in Glendon Swarthout's *Bless the Beasts and Children*. But how do you prove you are real when the model for reality is not part of your value system? Manhood has been defined by parents and other adult authorities. Manhood is not attainable on these terms. The six boys were to be made into "men". A tough summer camp experience would whip them into shape. The "children" rebelled. They rebelled themselves into "men."

Scorned, they scorned. Cast out, they bunched. Impulses to call home they sublimated. The use of surnames became habitual.

Although he was not a natural leader, the authority that Cotton had seized by he-man hocus-pocus, with razor and dogtags and cigar and whiskey, he held on to with claws and clamped jaws. If a fight with an outsider seemed obligatory, he fought it, losing invariably to bigger boys but taking his bruises with redheaded stoicism. Within his cabin he was friend and counselor and drill sergeant, coaxing his platoon along paternally at one moment, kicking it with ridicule the next. Deviants and dings they might be, short in the saddle and inept with a rifle and butterfingered before a ground ball, but by the end of the fourth week, the middle of the session, the Bedwetters had turned a kind of psychoneurotic corner. The midnight ride to a movie let air out of their tensions and nailed up their tailbones. Their second raid shocked the entire camp into recognition.

Cotton conceived it. They executed it perfectly. Late one night they opened the corral gate and slapped the string into the pines, they ran hallooing through the camp: "Horses out! Horses out!" Lights went on, campers and counselors cursed and dressed and fanned out to round up the animals. . . . Sticking together in the dark, the Bedwetters doubled back to the deserted camp. One by one they bagged the five trophies from the unguarded cabins, the buffalo, mountain lion, bear, bobcat, and antelope heads, and toting them to open ground, lined them in a row. Teft put a cherry on the triumph. Telling them to wait a minute, he loped off to the rifle range, brought back a .22 and cartridges, and standing over the prizes, fired a round between the glass eyes of each head . . .

. . .They admitted nothing. They sat in uneasy silence, Cotton scowling, Shecker biting his nails, Teft smiling, Goodenow twisting, Lally 1 making fists, and Lally 2 sucking his thumb.

Finally the Director lost his temper and told them they were sick. They belonged in some sort of institution, he wasn't sure which sort, but it wasn't a camp for normal boys, healthy in mind and body . . . .

It was the bullets between the eyes which stunned the Box Canyon Boys Camp. That was an aberrant act, a calculated discharge of hostility. It implied, the senior counselors muttered among themselves, a condition close to paranoia.

. . .The Bedwetters carried their fetish everywhere with them, as though they were proud of it. (Glendon Swarthout, *Bless the Beasts and Children*, pp. 144-147.)

Life went on in the Box Canyon area. At the game preserve "men" were given the privilege of killing live buffalo kept in pens. These acts were, of course, not aberrant. In fact they were quite legal. Which model do we follow? The normal one? The model I create in my own mind? When am I real? When are we all real? Who judges?

FICTION?

Fiction? To be sure. But because it is fiction we can turn out backs and walk away. We can rationalize our thoughts and say, "Never! It couldn't happen! It can't be!" Orwell's *1984* was fiction too!

No, we cannot walk away. What the characters created by these authors have done is to bring us uncomfortably close to reality. We see pieces of our own lives represented in their struggles. We are forced to accept them as total beings. We can't examine only their scores and symptoms. We must acknowledge them as whole people - people with all the feelings and desires that we possess. In each case - Joe Bonham, Junie Moon, Lisa, David, Barry Rudd, Charlie Gordon, and Cotton and Company - we are confronted with desperate screams for recognition! Differences? Fiction?

REFERENCES

Hersey, John. *The Child Buyer.* New York: Bantam Books, 1964.

Kellogg, Marjorie. *Tell Me That You Love Me, Junie Moon.* New York: Popular Library, 1968.

Keyes, Daniel. *Flowers for Algernon.* New York: Bantam Books, 1970.

Rubin, Theodore Isaac. *Jordi, Lisa and David.* New York: Ballantine Books, 1963.

Swarthout, Glendon. *Bless the Beasts and Children.* New York: Pocket Books, 1971.

Trumbo, Dalton. *Johnny Got His Gun.* New York: Bantam Books, 1970.

Other Books Related to "Growing Up: Differences? Fiction?"

Axline, Virginia. *Dibs in Search of Self.* New York: Ballantine Books.

Baruch, D.W. *One Little Boy.* New York: Dell.

Cunningham, Julia. *Burnish Me Bright.* New York: Pantheon Books.

Green, Hannah. *I Never Promised You A Rose Garden.* New York: Signet Books.

Itard, Jean-Marc-Gaspard. *The Wild Boy of Aveyron.* New York: Appleton-Century-Crofts, 1962.

Kesey, Ken. *One Flew Over The Cuckoo's Nest.* New York: Signet Books.

Mann, A. *A Child is Waiting.* New York: Popular Library.

McCullers, Carson. *The Heart Is a Lonely Hunter.* New York: Bantam Books.

Neufeld, John. *Edgar Allen.* New York: Signet Books.

Neufeld, John. *Lisa, Bright and Dark.* New York: Signet Books.

Reed, Kit. *The Better Part.* New York: Signet Books.

Secheyaye, Marguerite. *The Autobiography of a Schizophrenic Girl.* New York: Signet Books.

Wexler, Susan Stanhope. *The Story of Sandy.* New York: Signet Books.

THE BLACK EXPERIENCE IN PAPERBACK

(Kindergarten through Grade 6)

DOROTHY STRICKLAND

Literature has long been recognized as an important educational and social force in the lives of young children. Books serve to broaden the child's range of experiences, provide him with information, and widen his interests. Appropriately chosen literature may also contribute immeasurably to the child's understanding of himself and his world and assist him in the task of relating his own unique experience to the broader world around him.

In the case of the black child, the need for suitable means to aid him in his search for identity is especially critical. Equally important, is the need to provide white children with opportunities to encounter the black experience in honest, human terms.

In the introduction to her book *We Build Together*, Charlemae Rollins states, "When young children ask baffling questions such as 'Why am I black?' 'Why is he white?' 'Why are we poor?' 'Why do we move?', parents and teachers must find answers that are honest and satisfying. Artists assist through their pictures, musicians through their songs, and authors through honest portrayal of people in books." Through the medium of literature, children of varied cultural backgrounds may increase both in their own self-awareness and in their awareness and understanding of other cultural traditions and values.

The demand for children's books about black life in our country has caused the number of such books to increase rapidly during the nineteen-sixties. Nevertheless, the number of these books being published remains relatively small when compared with the total market. In 1967, Dorothy Sterling reported, "There were roughly twelve thousand children's trade books issued in the seven year period from 1960 through 1966. If we say eighty perhaps one hundred and twenty, dealt with the Negro past and present in the United States, that means that at best one percent of the total output of books for young people are devoted to the Negro." Although considerable progress has been made during the years since Miss Sterling's statement was made, there remains a need for more quality literature of this type. One must be encouraged, however, at the obvious attempt by some publishers to seek the work of gifted black writers and artists and the growing tendency of white authors and artists to honestly portray the role of blacks with sensitivity and dignity. Moreover, such matters as appropriate language,

illustrations, theme, and characterization are now receiving the careful attention necessary to meet the demands of a more discerning public.

Today's literature depicts blacks in a variety of roles in our society. Black doctors, policemen, and teachers are now depicted where servants and other menials dominated the scene only a decade ago. What is more, these characters are portrayed as human beings with both the strengths and the weaknesses found in people regardless of their racial and cultural heritage.

Although today's books reflect a trend toward the use of natural informal speech by storybook characters, the use of dialect, in a manner generally considered to be objectionable, is avoided. In a discussion of language standards, Augusta Baker lists the description of "blacks in derisive terms which use derogating names and epithets," the use of "dialect particularly when it is phonetically written," and the use of "profanity and obscene language" as being objectionable in children's books.

Stereotypes considered derogatory by blacks are also rapidly disappearing from the illustrations of children's books. Not only have blacks increasingly become the main characters in recently published fiction, but the use of blacks in the illustrations of all types of books has been on the rise.

As the quality and quantity of titles dealing with the black experience has improved, the number of such paperback offerings has been similarly affected. Paperbacks offer an inexpensive and effective means of providing children with home and school libraries that are wider in range than might otherwise be possible. At the same time no sacrifice in excellence is necessary.

Teachers may wish to purchase multiple copies of popular books for use with special interest groups or simply to provide greater accessibility of particular titles to the entire class. Lists of paperbacks for purchase would be welcomed by parents for reading aloud to children and for summer reading by the students themselves.

The accompanying list includes books suitable for children through grade six. Generally accepted standards for appropriate language, illustrations and characterization have been maintained in each book. Although the list is selective, it is representative of the best material available in paperback dealing with the black experience for children through the elementary grades. A guide to publishers has also been included.

PICTURE STORY BOOKS: GRADES K-3

Freeman, Don. *Corduroy.* Viking.
A stuffed bear finds a home with a little black girl. ..... $ .95

Hill, Elizabeth S. *Evan's Corner.* Holt Owlet.
Beautifully illustrated story of a young boy who is given a corner of his own in his family's small, crowded apartment. $1.45

Keats, Ezra. *Goggles.* Collier.
A gang of older boys is outwitted by Peter in this beautifully illustrated book. ..... $ .95

_____ *The Snowy Day.* Scholastic. ..... $ .75

_____ *Whistle for Willie.* Scholastic. ..... $ .75

McGovern, Ann. *Black Is Beautiful.* Scholastic.
Photographs and words are used to express the theme of black is beautiful ..... $ .60

Udry, Janice. *What Mary Jo Shared.* Scholastic.
Mary Jo has considerable difficulty deciding what to share with her kindergarten classmates. Finally she chooses to share a very special person—her father. ..... $ .60

FICTION: GRADES 4-6

Bacmeister, Rhoda. *Voices in the Night.* Scholastic.
Suspenseful story of a young girl's adventures while living with a family of abolitionists. ..... $ .60

Bowden, Nina. *Three on the Run.* Archway. ..... $ .60

Brodsky, Mimi. *The House at 12 Rose Street.* Archway.
Trouble develops when a black family moves into a previously all-white neighborhood. ..... $ .60

Burchardt, Nellie. *Project Cat.* Scholastic.
Children in an integrated city housing project discover a stray cat and scheme to protect him although pets are not allowed. .$ .50

Carlson, Natalie S. *The Empty Schoolhouse.* Dell Yearling.
A young girl experiences hostility and violence which threaten her anticipated happiness in a desegregated school. ..... $ .75

_____ *Ann Aurelia and Dorothy.* Dell Yearling. ..... $ .75

Coles, Robert. *Dead End School.* Dell Yearling.
Timely story about an overcrowded school and the controversy surrounding the question of busing. ..... $ .75

duBois, William Penne. *A Certain Small Shepherd.* Holt Owlet. $1.45

Faulkner, Georgene and Becker, John. *Melindy's Medal.*
Archway. ..... $ .60

Fox, Paula. *How Many Miles to Babylon?* Archway. ..... $ .60

Fritz, Jean. *Brady.* Scholastic. ..... $ .60

Gates, Doris. *Little Vic.* Archway. ..... $ .60

Hamilton, Virginia. *Zeely*. Collier.

Jackson, Jesse. *Call Me Charlie*. Dell Yearling. ..... $ .65

_____ *Anchor Man*. Dell Yearling. ..... $ .65

_____ *Charlie Starts from Scratch*. Dell Yearling. ..... $ .75

Sterling, Dorothy. *Mary Jane*. Scholastic. ..... $ .60

Stolz, Mary. *A Wonderful, Terrible Time*. Scholastic. ..... $ .50

Young, Margaret B. *The First Book of American Negroes*. Franklin Watts, Inc. ..... $ .95

BIOGRAPHY

Carruth, Ella Kaiser. *She Wanted to Read: The Story of Mary McLeod Bethune*. Archway. ..... $ .50

Clayton, Ed. *Martin Luther King: The Peaceful Warrior*. Archway. ..... $ .50

Davidson, Margaret. *Frederick Douglass Fights for Freedom*. Scholastic. ..... $ .50

McGovern, Ann. *Runaway Slave, The Story of Harriet Tubman*. Scholastic. ..... $ .60

Patterson, Lillie. *Frederick Douglass; Freedom Fighter*. Dell Yearling. ..... $ .50

Robinson, Louie, Jr. *Arthur Ashe; Tennis Champion* Archway. $ .50

Sterling, Dorothy. *Freedom Train: The Story of Harriet Tubman*. Scholastic. ..... $ .60

FOLK LITERATURE

Arkhurst, Joyce. *The Adventures of Spider*. Scholastic, A collection of African folk tales. ..... $ .75

Clarke, Mollie. *Congo Boy*. Scholastic. African folk tale about a boy who earns his own hunting spear. $ .60

REFERENCES

1. Baker, Augusta. *The Black Experience in Children's Books*. New York Public Library, 1971.
2. Rollins, Charlemae. *We Build Together*. Champaign, Illinois: National Council of Teachers of English, 1967.
3. Sterling, Dorothy. "The Soul of Learning," *The English Journal*, February, 1968.

CONTEMPORARY U.S.A. IN PAPERBACKS

ROBERT O. BOORD*

Why do we continue to produce non-reading children and adults? I mean people who can read, but don't. They are not illiterate, but they have been turned off reading.

> "Our schools' training in book reading during many decades has not led to wide reading of books by Americans, and not even to the choice of high quality books by our best educated groups – college students and college graduates."[1]

Why is this so? Ask a group of teachers, or for that matter, any group of adults and you will get any number of reasons. At or near the top will probably be "TV" and "They live such busy, full lives." These answers are probably too easy. We all find time to do what we like and want to do. Chief among the real reasons, in my opinion, are first the methods we use to teach kids to read, and, second the types of books we provide children which is the reason I want to discuss. In other words, as teachers, librarians, or parents we are often guilty of turning kids off by the teaching methods we use and the books we provide and/or require them to read.

I believe every child should be read to by his teacher every day. I practiced this when I was an elementary classroom teacher. I also believe you should know the book you are going to read and take time only for the very best. This I did not always practice. I remember reading a book to a group of fifth graders. It was a perfect book, I thought, about a girl and her horse. I started reading and soon discovered the little girl used the word "damn" every time she opened her mouth. Now I was reared to believe little girls never uttered such words and if they did they were spanked or had their mouths washed out with soap or some other equally harsh punishment. Nothing happened to this girl. What did I do? I censored the word and later sent the book back to the publisher!

That was twenty years ago. This particular group of children knew and used that four letter word and more. They lived in deplorable conditions. The rather drab 1890 vintage school was so much nicer than home that we often had problems keeping the children out of the building before and after school. These kids were living a life that was not depicted

---

*The author is indebted to Barbara Hanford, Education Librarian, UNLV, for her invaluable assistance.

[1]Norbell, George W., "Revolution in the English Curriculum," *Elementary English* 49:767, May 1972.

in their readers or most of their leisure time reading. No wonder they were more interested in comic books.

I trust I have changed over the last twenty years. It's for sure that kids are different. They mature faster, both physically and socially. They are ready to read of life situations realistically presented. Today's children see and hear of real life situations every place else in their environment. They have grown up seeing war marching across the TV screens every night. Starving children are pictured. Political leaders, local, state, and national are heard trying to explain their way out of problems of their own making. Poverty, muggings, and civil war are commonplace.

Even their favorite TV programs handle topics and use language unthinkable just a few years ago. Educational TV shows nudity and even commercial TV shows topless African women that boys used to be able to find only in *National Geographic*. Women have their own centerspread. Conversations, newspaper and magazine articles, political conventions, and even billboards deal with abortion, the pill, gay liberation, and other topics that, if they ever crossed my mother's mind, never passed her lips.

What about children's and young adult books? Are the paperbacks keeping up? Are they reflecting the changing mores and life styles? The answer is a qualified "yes". I must agree with Nat Hentoff when he says, "Far too many contemporary picture books for the young are still populated by children who eat everything on their plates, go dutifully to bed at the proper hour and learn all sorts of useful facts or moral tales by the time the books come to an end."[2]

There does seem to be a trend today, however, for editors and publishers to allow, maybe even encourage authors to handle topics that once were taboo. No longer can we be assured by that fairy tale "they lived happily ever after" ending. All the heorine's problems are no longer solved by the hero's chaste kiss. Neither can the hero be counted on to exemplify all life's "better" virtues or overcome all of life's obstacles by the last page.

Today's books show children living in a less than complete family circle; where mother and/or father are not "the up on a pedestal" type that used to be mandatory. Families are likely to be something other than WASP and to reflect attitudes and standards different from those of Mid-America. Frank Bonham's books are likely to show this as he graphically portrays teen-age boys and city gangs. Parents are not shown in a favorable light in Donovan's *I'll Get There. It Better Be Worth The Trip.*[3] Harriet's[4] parents are not the warm, interested parents that

---

[2]Hentoff, Nat, "Among the Wild Things" in *Only Connect Readings on Children's Literature*, Oxford University Press, Egoff, Sheila, G. T. Stubbs and L. F. Ashley, editors. 1969. p. 325.

[3]Donovan, *I'll Get There. It Better Be Worth The Trip.*

[4]Fitzhugh, *Harriet the Spy.*

we usually find in books for children; neither is Ben's father in *Blowfish Live in the Sea*.[5] In *Big Blue Island*[6] the boy's mother is dead, his father has disappeared, and he must go live with his great uncle.

Sex, heterosexual and otherwise, rears its head in children's books. Authors are writing of the physical changes that occur as young people are entering puberty, and nudity has entered picture books.

Margaret[7] starts the sixth grade in a new school. Her new friends talk about the only girl in their grade that has to wear a bra. One of the brothers says he has been behind a grocery store with her! Margaret and the other girls want a bra and to experience their first menstrual period. She prays, naturally and frequently about the problems foremost in her life. Byron[8] talks to the young boy he is babysitting of his experiences with girls and Byron[9] brags of his exploits with girls. There is a sex murder implied in Snyder's *The Egypt Game*.[10] David[11] is a confused, lonely boy after his grandmother dies and he and his dog go to live with his alcoholic mother in a small apartment. His experimenting with sex with another boy and the two of them trying his mother's alcohol comes naturally. These episodes are handled in a mature, tasteful way as two threads of a tightly woven novel of a boy growing up.

Max[12] appears nude in a dream or fantasy sequence. It is obvious that Max is Max and not Maxine. It is unfortunate that the only paperback edition of this book is a coloring book.

Sex roles, however, are not yet being treated in a realistic manner. Girls' and boys' roles in paperback books are still distorted by out-of-date stereotyped thinking. Harriet,[13] Veronica,[14] Jane,[15] Robin,[16] and Wendy[17] may be the beginnings of the emancipation of the female in children's books, but only a beginning.

The generation gap with problems of communication between parent and child is becoming common in paperback books. Ussy Mack[18] has problems communicating with his parents, but more so with a migrant

---

[5]Fox, *Blowfish Live in the Sea*.
[6]Gage, *Big Blue Island*.
[7]Blume, *Are You There God? It's Me, Margaret*.
[8]Wojciechowska, *Don't Play Dead Before You Have To*.
[9]Hinton, *That Was Then, This Is Now*.
[10]Snyder, *The Egypt Game*.
[11]Donovan, *I'll Get There. It Better Be Worth the Trip*.
[12]Sendak, *In the Night Kitchen*.
[13]Fitzhugh, *Harriet the Spy*.
[14]Sachs, *Veronica Ganz*.
[15]Crosby, *One Day for Peace*.
[16]Snyder, *The Velvet Room*.
[17]Kingman, *Peter Pan Bag*.
[18]Cleaver, *The Mock Revolt*.

family that have completely different values and attitudes. Gus[19] is a boy who feels but cannot express emotion. His family cannot understand him. Even dogs do not like him. Wersba draws a marvelous portrait of Albert Scully[20] and his parents and the old lady whom he befriends. Wojciechowska speaks to today's young people and their parents in a powerful way through the words of Byron.[21] A reverse communication problem exists for Suzie.[22] She wishes her father, a writer, had a 9-5 office job and that her mother, an artist, wore an apron! These books and others are letting children and young people see that they are not the only ones having parent problems.

War and the agonies connected with it are depicted in books for today's young people. Crosby[23] tells of Jan's success in organizing an anti-war parade. *The Pushcart War*[24] though set in the future appeals in part, because of the application young people can see to the war they view on TV each evening. Hentoff's[25] character has several decisions to make not the least of which is whether to register for the draft.

Death is met head on in today's books. It is not sugar coated or slipped over. From the death of the grandmother in *I'll Get There. It Better Be Worth The Trip*,[26] the death of the old lady in *The Dream Watcher*[27] that of the old men in *A Girl Called Al*[28] and *The Pigman*,[29] the death of the soldier in *One Day for Peace*[30] to the death of the horse in *A Horse Came Running*,[31] and the fox in *The Midnight Fox*[32] the topic is handled in a dignified, but realistic manner.

Authors are having their characters discuss and make decisions concerning drugs and marijuana. *That Was Then, This Is Now*,[33] *I'm Really Dragged but Nothing Gets Me Down*,[34] *The Peter Pan Bag*,[35] and *Why Not Join the Giraffes?*[36] all meet this problem in a way acceptable to both parents and young people.

---

[19]Fox, *The Stone-faced Boy*.
[20]Werbsa, *The Dreamcatcher*.
[21]Wojciechowska, *Don't Play Dead Before You Have To*.
[22]Campbell, *Why Not Join The Giraffes?*
[23]Crosby, *One Day for Peace*.
[24]Merrill, *The Pushcart War*.
[25]Hentoff, *I'm Really Dragged But Nothing Gets Me Down*.
[26]Donovan, *I'll Get There. It Better Be Worth the Trip*.
[27]Wersba, *The Dream Watcher*.
[28]Greene, *A Girl Called Al*.
[29]Zindel, *The Pigman*.
[30]Crosby, *One Day for Peace*.
[31]DeJong, *A Horse Came Running*.
[32]Byars, *The Midnight Fox*.
[33]Hinton, *That Was Then, This Is Now*.
[34]Hentoff, *I'm Really Dragged But Nothing Gets Me Down*.
[35]Kingman, *The Peter Pan Bag*.
[36]Campbell, *Why Not Join the Giraffes?*

There are many children today living in poverty. These children can find some comfort in reading of characters in similar circumstances, characters with whom they can relate. Sometimes they overcome this handicap; other times they do not. Hunt[37] tells of two brothers, 15 and 10, who hitchhike across the country in the early thirties. Caudill[38] tells of Charley, a present day boy of Appalachia. In between are many others where children live under conditions other than the vine covered house behind a white picket fence.

Special mention should be made of Lois Lenski's regional books. First published during the 1940's they are still excellent portrayals of how a vast number of people live. They have not yet passed into the wholly historical vein.

Realistic stories reflecting the life being lived by today's child or young adult must be told in a manner understandable to the intended audience. Many modern authors realize that today's teenager knows and uses expressive, street language. Something other than standard English appears in many books. The symbol keys on the typewriter are no longer used. The "damn" of twenty years ago (I imagine this was a first) is not uncommon today.

Today's young people are ready to accept books written in unvarnished language. Social and regional dialects appear. Teachers, librarians and parents had better be ready too. Adults expect their characters to speak and act as they would in real life. Young people expect and deserve the same treatment. Adults must not appear shocked when they find "bastard," "fuck," "hell," "hard on," "shit," etc., in the books their teenagers are reading. Kids see through fear and hypocrisy. Albert Scully says, "It was nine o'clock the next morning and I was sitting in English class. In other words, my body was sitting there but my mind was far away. Mr. Finley, the teacher, was discussing *To Kill A Mockingbird* and the whole thing was so boring that I had stopped listening. No matter what book we read in English, it is always a story about youth going through experience and improving itself. Southern youth. Northern youth. European youth. To judge from these books you would think that youth did nothing but go through experience and come out great at the end. If Mr. Finley ever gave us a book in which youth went to pieces at the end, I would be more interested."[39]

Some will say that just because today's children see and hear these things, doesn't mean that they need to read about them in their books. But, we all know a good book can go beyond the surface and can treat a problem or area without advocating. In fact books should not. The reader should draw his own conclusions and make up his own mind. If a child is capable of reading and understanding a book, it is not likely

[37]Hunt, *No Promises in the Wind.*

[38]Caudill, *Did You Carry the Flag Today, Charley?*

[39]Wersba, *The Dream Watcher.* p. 78.

to harm him. If he cannot understand, he is not likely to get too far into it.

These books also need to be well written. They should meet the standards of "a good story, well told." "Like adult books, the worst are cheap shockers; and the best--fiction and non-fiction, are thoughtful avenues to clarification or solution of attitudes and problems."[40]

"...he trotted back to his room and applied himself to the reading of *Silas Marner* by George Eliot. George Eliot had been a woman born with the name of Mary Ann Evans. She was born in 1819 and now, if she were still alive, she would be 120 years old. It was unthinkable to Ussy that her story, in these modern times, could still be considered a piece of classic literature. It was no wonder to him that she had hidden behind a man's name. Her yarn about Silas Marner, a weaver whose lost gold was replaced by a strayed child, disgusted him vastly. It was silly and unreal and had not one thing to do with him or anything with which he was connected."[41]

Realistic fiction realistically presented is being published in paperback. Teachers and librarians need to realize this, know the books, and find time in the curriculum for them even if it means displacing Silas Marner.

BIBLIOGRAPHY

Blume, Judy. *Are You There God? It's Me, Margaret.* Dell, 1970.
Bonham, Frank. *#Durango Street.* Dell, 1972.
Mystery of the Fat Cat. Dell, 1968.
Mystery of the Red Tide. Scholastic, 1966.
The Nitty Gritty. Dell, 1968.
Viva Chicano. Dell, 1970.
Bradbury, Bianca. *#Two on An Island.* Scholastic, 1965.
Byars, Betsy. *The Midnight Fox.* Viking, 1968.
Campbell, Hope. *Why not Join the Giraffes?* Dell, 1968.
Caudill, Rebecca. *#Did You Carry The Flag Today, Charley?* Holt, 1966.
Cavanna, Betty. *Jenny Kimura.* Scholastic, 1964.
Cleaver, Vera. *The Mock Revolt.* Lippincott, 1971.
Coles, Robert. *The Grass Pipe.* Dell, 1969.
Crosby, Alexander. *One Day for Peace.* Dell, 1971.
DeJong, Meindert. *#A Horse Came Running.* Macmillan, 1970.
Donovan, John. *I'll Get There. It Better Be Worth the Trip.* Dell, 1969.
Fitzhugh, Louise. *#Harriet the Spy.* Dell, 1964.
Fox, Paula. *Blowfish Live in the Sea.* Dell, 1970.
#The Stone Faced Boy. Scholastic, 1968.
Gage, Wilson. *#Big Blue Island.* Archway, 1964.
George, Jean. *My Side of the Mountain.* Scholastic, 1959.
Greene, Constance. *#A Girl Called Al.* Viking, 1969.

[40]Arbuthnot & Sutherland, *Children and Books*, p. 105.
[41]Cleaver, *The Mock Revolt*, p. 38.

Hentoff, Nat. *I'm Really Dragged But Nothing Gets Me Down.* Dell, 1968.

Hinton, Susan E. *That Was Then, This Is Now.* Dell, 1971.
The Outsiders. Dell, 1967.

Hoff, Syd. *Irving and Me.* Dell, 1967.

Hunt, Irene. *No Promises in the Wind.* Tempo, 1970.

Kingman, Lee. *The Peter Pan Bag.* Dell, 1970.

Konigsburg, E. L. *#Jennifer, Hecate, Macbeth, William McKinley, And Me, Elizabeth.* Atheneum, 1967.

Lee, Mildred. *#The Rock and the Willow.* Pocket Books, 1963.
The Skating Rink. Dell, 1969.

Lenski, Lois. *Blue Ridge Billy.* Dell, 1946.
Cotton in My Sack. Dell, 1949.
Judy's Journey. Dell, 1947.
Prairie School. Dell, 1951.
Strawberry Girl. Dell, 1945.

Merrill, Jean. *#Pushcart War.* Grosset, 1964.

Ness, Evaline. *#Sam, Bangs and Moonshine.* Holt, 1966.

Neville, Emily. *The Seventeenth-Street Gang.* Harper, 1966.

Sachs, Marilyn *Laura's Luck.* Doubleday, 1965.
Marc. Dell, 1970.
Peter and Veronica. Dell, 1969.
Veronica Ganz. Pocket Books, 1968.

Snyder, Zilpha. *#The Egypt Game.* Atheneum, 1967.
The Velvet Room. Scholastic, 1965.

Stolz, Mary. *Bully of Barkham Street.* Dell, 1963.
Dog on Barkham Street. Dell, 1960.
#The Noonday Friends. Harper, 1965.

Wersba, Barbara. *#The Dream Watcher.* Atheneum, 1968.

Wier, Ester. *The Loner.* Scholastic, 1963.

Wojciechowska, Maia. *Don't Play Dead Before You Have To.* Dell, 1970.
The Single Light. Bantam, 1968.
Tuned Out. Dell, 1968.

Zindel, Paul. *The Pigman.* Dell, 1968.

PROFESSIONAL REFERENCES

Arbuthnot, May Hill and Zena Sutherland. *Children and Books* 4th Edition. Scott Foresman, 1972.

Egoff, Sheila, G. T. Stubbs and L. F. Ashley, Editors, *Only Connect Readings on Children's Literature.* Oxford University Press, 1969.

Norvell, George W. "Revolution in the English Curriculum" *Elementary English.* 49:760-767 NCTE May 1972.

#ALA Notable Book in year of original publication.

Note: Copyright dates are those of original publication.

SELECTING BOOKS FOR THE FUTURE-ORIENTED NOW GENERATION

PAUL B. JANECZKO

The adolescents who populate our high school classrooms have been described as the "now generation." Perhaps they could be better described as future-oriented. Young people of today are concerned with what is going to happen to them in the near future and to the world in the distant future. Part of our responsibility as English teachers, then, is to recognize their concern with what will be by providing literature that will, in a vicarious way, give them the tools with which to meet their world.

Just as literature of the past cannot answer many of the questions students are honestly asking, neither can it engage their interests. Most adolescents are simply not ready for the strange or elaborate language of the classics. Likewise, they are not familiar with the places and things the authors discuss. To attain such a readiness they have to be reached where they "are at." When they feel at home reading and engaged by the printed page, then they can tackle "The Greats." If they are not ready, they are hardly going to become engaged or gain great insight from works like *Tess of the D'Urbervilles* or *The House of the Seven Gables*.

Without a doubt, the stakes are high. We can give our students a habit that will bring enjoyment for a lifetime or we can condemn them to lives in front of the boob-tube. Of course, this does not mean that the teacher is to cater solely to sub-standard, sub-literature tastes. He may be forced to engage the student at his level, but his ultimate goal is to help the reader's taste to mature.

How can the teacher come to know the best books for young people? The answer is actually quite simple: he must read and read a great deal. He must first consult the recognized leaders in the field of adolescent literature and reading and then read all the adolescent titles he can get his hands on.

Professional organizations have done a great deal to familiarize teachers with important titles in the area of adolescent literature. The American Library Association, for example, has many excellent bibliographies. Two of the better ones are *Doors to More Mature Reading* and *Book Bait*. The National Council of Teachers of English has numerous useful books and monographs of interest. One of the most comprehensive is the new edition of *Books for You*, a collection of over 2,000 annotated entries. For younger children *Your Reading* (junior-high level)

and *Adventuring with Books* (elementary level) will be very helpful. The International Reading Association also publishes some fine material on reading. *Children and Literature* and *Reaching Children and Young People Through Literature* are among the best. *Children's Books: Awards and Prizes* is a good paperback book published by the Children's Book Council that lists most of the award-winning books for younger students.

In addition, there are individuals who have done some outstanding work in this area. Probably the best known book, and rightly so, is G. Robert Carlsen's *Books and the Teen-Age Reader* which gives a philosophy as well as the psychology of choosing books for adolescents. Very similar to Carlsen's book is *Books, Young People, and Reading Guidance* by Geneva Hanna Pilgrim and Mariane K. McAllister. In *Hooked on Books* Daniel N. Fader and Elton B. McNeil explain a free reading experiment conducted at two reform schools in the Detroit area. *The Fair Garden and the Swarm of Beasts*, by Margaret A. Edwards, is a delightful book written primarily for young adult librarians but it contains a philosophy and a spirit that should be adopted by many teachers. All of these books contain a wealth of information on adolescent literature, both in terms of appropriate titles and professional suggestions.

These experts seem to have one thing in common. They agree that when selecting books for young people you must consider one thing above all others: the adolescent. You must consider the physical, mental, and psychological make-up of those for whom you are choosing books.

The obvious physical changes that the adolescent is experiencing are correlated with rapid developments in thought and feeling, particularly with respect to truth and values. These rapid changes must not be looked upon as vacillating obstacles to be overcome; rather, they are positive strengths and, when directed, can be used as very effective motivation.

Becoming aware of varying standards of value in the adult world, the adolescent seeks to be independent, to grow according to a system of beliefs which he sees to be real for himself. In struggling to achieve an identity based on emerging personal values, he often finds himself alone, unsure of his own values and lacking the experience to overcome his uncertainty.

The adolescent student's study of literature can challenge his own incomplete system of beliefs and introduce him to various values that have been prominent in the history of human life and thought. Through a *genuine involvement* with literature he can truly enjoy the dialogue youth so desires but finds so difficult in our age. He also will expand his esthetic sense, becoming more sensitive to literature as an art form. However, before the teacher can expect any of these things to happen, he must meet the student at *his* level with literature that *he* can under-

stand, that *he* can identify with. In short, teachers must concern themselves with the adolescent and *his* world.

The difficult question here is, of course, the matter of how to select literature that will help the adolescent develop into a perceptive, intelligent adult. To help arrive at such a goal, there seems to be three major areas that need to be considered. The three areas are obviously *not* mutually exclusive, nor are they the *only* areas to be considered. They seem to be the most important areas for the future-oriented adolescent.

The first area that must be given our attention is the environment. It is no secret that we are involved in an environmental crisis from which we may not be able to extricate ourselves. Although the damage has been done by previous generations, it is up to the present generation and the generations that are yet to inhabit this planet to prevent a disaster. Young people should be made aware of the seriousness of the crisis and at the same time they should be taught a reverence for plants, animals, and all the precious things of nature. (See Bibliography 1)

Science fiction and fantasy literature is another area that must have its share of books on our adolescent reading list. The years since H. G. Wells told of the *First Men on the Moon* have passed more quickly than even he dreamed of. We are now exploring other planets as well as continuing our expeditions to the moon. This area of literature could help the students learn what the future holds for them. It will allow them an opportunity to speculate on the days yet to come. (See Bibliography 2)

The final area of concentration contains the largest number of books. This category contains books that deal with the development of the individual. One of the battle cries of the younger generation has long been, "I don't want to be just a number on a computer punch card!" The adolescent wants to be an individual free of all the hassles of the "nine-to-five rat race." The teacher should take advantage of this need by providing books that show the development of individuals. The need is best met when the individual is a person their own age, someone who experiences some of the same problems and crises that the adolescent is himself experiencing. (See Bibliography 3)

Growing up in the future will not be an easy thing to do. But we cannot make the job more difficult by imposing a restricted field of vision on young people. Given an opportunity to experience books from these three areas, the adolescent will be better able to grow and meet the world with his eyes wide open.

BIBLIOGRAPHIES

The books included in the bibliographies are divided into two groups. Books listed under the heading "Adolescents" are intended for grades 8, 9, and 10. Books listed under the heading "Young Adults" are intended for grades 11 and

12. The annotations are provided to give some idea of what the books are about. However, the teacher must read any book before he can seriously consider it for class use.

BIBLIOGRAPHY 1

"Adolescents"

Annixter, Paul. *Swiftwater.* Scholastic. After Bucky's father breaks a leg, he is forced to look after their traps alone in the middle of a fierce New England winter.

McKay, Robert. *Dave's Song.* Bantam. Kate Adams begins to fall in love with Dave as she learns about ethnology, birds, and herself.

Murphy, Robert. *The Pond.* Avon. Joey returns to a back-country pond in Virginia and meets Mr. Ben and a lovable hound dog named Charlie.

North, Sterling. *The Wolfling.* Bantam. Young Robbie takes a wolf cub as a pet, and together they explore southern Wisconsin.

Taylor, Theodore. *The Cay.* Avon. While stranded on a deserted island, Phillip realizes that he must rely on nature if he is to survive.

"Young Adults"

Carson, Rachel. *Silent Spring.* Signet Nonfiction. The dangers of the indiscriminate use of chemical insecticides and weed killers are reported by a dedicated conservationist.

Ehrlich, Dr. Paul R. *The Population Bomb.* Ballantine Nonfiction.

Sears, Paul B. *Where There is Life.* Dell Nonfiction. An introduction to ecology and the conditions necessary for human survival.

Stadler, John, ed. *Eco-Fiction.* Washington Square Press. A collection of short stories by the likes of Asimov, Vonnegut, and Saroyan that reveals man's position in the environmental crisis.

Swarthout, Glendon. *Bless the Beasts and Children.* Pocket Books. Six adolescent "misfits" set out on a fantastic mission to save themselves in a society dedicated to one narrow view of success.

BIBLIOGRAPHY 2

"Adolescents"

Heinlein, Robert A. *Farmer in the Sky.* Dell. The population explosion forces Bill Lerner and his family to settle on a distant planet where they must earn the right to exist.

———. *Starman Jones.* Dell. Max Jones, a stowaway aboard the *Asgard,* gets more than he bargained for as the spacecraft becomes lost in space.

L'Engle, Madeleine. *A Wrinkle in Time.* Scholastic. Meg, her brother, and a friend wander through space and time to save her father from an alien force.

Norton, Andre. *Daybreak--2250 A.D.* Ace. Atomic war has destroyed the world and man must find a new place to begin life anew.

"Young Adults"

Clarke, Arthur C. *2001: A Space Odyssey.* Signet. A complex and fascinating science-fiction account of a 21st-century space voyage.

Crichton, Michael. *The Andromeda Strain.* Dell. Panic strikes when an alien organism destroys the population of a small Arizona town.

Heinlein, Robert A. *Stranger in a Strange Land.* Berkley. Valentine Michael Smith, born and educated on Mars, arrives on earth with super human abilities.

LeGuin, Ursula K. *A Wizard of Earthsea.* Ace. When Ged begins to seek too much power and knowledge, he is haunted by the Shadow.

Levin, Ira. *This Perfect Day.* Fawcett. A shocking picture of the prison of a world in which people are the pawns of a master computer run by an elitist group.

BIBLIOGRAPHY 3

"Adolescents" (I have made a distinction between books for boys and books for girls because on this age level it is more important.)

Boys

Bonham, Frank. *Durango Street.* Dell. Rufus, 17 years old and on probation, faces the problems of returning to his old neighborhood and his old ways.

Hinton, S. E. *The Outsiders.* Dell. The Greasers and the rich kids mix it up in a way that finally leads to tragedy.

Lypsyte, Robert. *The Contender.* Bantam. Alfred drops out of school and turns to boxing in an attempt to become a contender in Harlem.

Girls

Clapp, Patricia. *Jane-Emily.* Dell. Set in New England, this is a skillful blend of ghosts, mystery, and ESP.

Eyerly, Jeannette. *Escape from Nowhere.* Berkley. Driven to the drug scene by unconcerned parents, Carla soon learns that drugs can be fatal.

Neufeld, John. *Lisa, Bright and Dark.* Signet. Lisa Shilling, rapidly becoming schizophrenic, places herself in the hands of her friends who learn that playing psychiatrist can be dangerous.

Other titles to consider:

Bonham, Frank. *The Nitty Gritty.* Dell. Charlie tires of his life in the black ghetto and decides to team up with his freewheeling Uncle Baron.

_____. *Viva Chicano.* Dell. Keeny Duran is accused of murder but comes back for one more fight against a world stacked against him.

Donovan, John. *I'll Get There. It Better Be Worth The Trip.* Dell. Two loners are drawn closer and closer by their need for love and companionship.

Eyerly, Jeannette. *A Girl Like Me.* Berkley. Through the unwanted pregnancy of her friend, Robin learns why sometimes it is best for a mother to give up her child.

Fast, Howard. *April Morning.* Bantam. At the Battle of Lexington, fifteen-year-old Adam Cooper learns about war and is initiated into manhood.

Fox, Paul. *How Many Miles to Babylon?* Archway. A rare chiller for young people because of its contemporary setting and its portrayal of violent situations from a child's viewpoint.

Hentoff, Nat. *I'm Really Dragged But Nothing Gets Me Down.* Dell. Jeremy Wolf must confront his responsibilities; to himself, to his family, and to his country.

_____. *Jazz Country.* Dell. Before he can make it as a professional jazz musician, Tom Curtis must find himself as an artist and as a person.

Hunt, Irene. *Across Five Aprils*. Tempo. During the Civil War an Illinois family is divided as a farm boy works while others fight.

Hunter, Kristin. *The Soul Brothers and Sister Lou*. Avon. The language, songs, joys, and tragedies of ghetto life are revealed through a young girl's growing awareness of her own worth.

Krumgold, Joseph. *Henry 3*. Archway. The hero has an I.Q. of 154 and that's not always good, especially if you want to make friends.

Lee, Mildred. *The Skating Rink*. Dell. Burdened with almost unendurable problems, Tuck Faraday withdraws from the world until he meets Pete Degley.

Ney, John. *Ox: The Story of a Boy at the Top*. Bantam. Son of a very rich Palm Beach couple, Ox has no friends and must follow the absurd wishes of his parents.

Platt, Kin. *The Boy Who Could Make Himself Disappear*. Dell. When Roger is very lonely and ignored by his mother, it is easy to make himself disappear.

Richards, Adrienne. *Pistol*. Dell. Young Bill Catlet is forced to face the harsh realities of life when the Depression comes with its problems.

Speare, Elizabeth George. *The Witch of Blackbird Pond*. Dell. Kit is forced to live with her Puritan relatives in Connecticut where she is introduced to hard work, harsh winters, and a witch.

Stirling, Nora. *You Would if You Loved Me*. Avon. Growing up in an age of sexual freedom is not an easy thing, as Trudy learns.

Wojciechowska, Maia. *Don't Play Dead Before You Have To*. Dell. Parents who don't listen, the emphasis on "making it," and people who don't care are a few of the things Byron and five-year-old Charlie discuss.

_____. *Tuned Out*. Dell. Summer turns into a nightmare for Jim when his brother returns from college drastically changed.

Zindel, Paul. *The Pigman*. Dell. Two lonely high school students meet a strange old man and, for a short time, the three find unexpected love and laughter.

"Young Adults"

Alain-Fournier. *The Wanderer*. Signet. Meaulnes is "the wanderer" who goes on an impossible search for perfect love.

Bradford, Richard. *Red Sky at Morning*. Pocket Books. A bittersweet account of Josh Arnold's growing up and falling in love in New Mexico during World War II.

Butler, William. *The Butterfly Revolution*. Ballantine. Written in diary form, it recounts a nightmarish revolution in which a group of young boys take over High Pines Summer Camp.

Frank, Pat. *Alas, Babylon*. Bantam. In a small Florida town the survivors of a nuclear attack demonstrate the best and the worst in human behavior in an attempt to survive.

Griffin, John Howard. *Black Like Me*. Signet. A report of a daring experiment which revealed how it feels to be a Negro in the deep South.

Green, Hannah. *I Never Promised You a Rose Garden*. Signet. Sixteen-year-old Deborah's constant retreats into her own little world earn her a room in a mental institution.

Head, Ann. *Mr. & Mrs. Bo Jo Jones*. Signet. July and Bo Jo go through all the problems of a young couple that had to get married . . . and make it work.

Hesse, Herman. *Siddhartha*. Bantam. The young Indian journeys through the temptation of success, riches, and sensual love, bringing him to final renunciation and human wisdom.

Keyes, Daniel. *Flowers for Algernon*. Bantam. Charlie Gordon's Brief leap from retardation to super-intelligence and then back again raises some questions about the humanity of the experiment.

Kirkwood, James. *Good Times/Bad Times*. Fawcett. The whole range of adolescent problems is found in this story of Pete Kilburn's account of his headmaster's tragic death.

LaFarge, Oliver. *Laughing Boy*. Signet. Pulitzer-winning novel about two young Indians struggling to preserve their integrity in a white man's world.

Malcolm X. *The Autobiography of Malcolm X*. Grove Press. A vivid picture of a black man's struggle to find himself and to learn how to be most effective.

Michener, James. *Sayonara*. Bantam. Raised in a military family and destined for a stunning Air Force career, Lt. Lloyd Gruver turns his back on it all for the love of a Japanese woman.

O'Flaherty, Liam. *The Informer*. Signet. Gypo Nolan turns in his friend for a small reward and winds up being hunted down by the IRA.

Rubin, Theodore Isaac. *Lisa and David*. Ballantine. Two mentally retarded adolescents must overcome their fears in an attempt to love one another.

Salinger, J. D. *The Catcher in the Rye*. Bantam. Holden Caulfield, a sixteen-year-old overwhelmed by the perplexing problems in his life, tries to find himself during a "New York weekend."

Shute, Nevil. *On the Beach*. Signet. An American and his Australian friends, last of the human race, await slow but inevitable death from radiation following an atomic war.

Solzhenitsyn, Alexander. *One Day in the Life of Ivan Denisovich*. Bantam. Life in one of Stalin's forced labor camps included cruelty, hunger, cold, suffering, and a continuous fight for survival.

Trumbo, Dalton. *Johnny Got His Gun*. Bantam. A young soldier—a total amputee—struggles to communicate with the outside world despite the loss of the ability to speak, hear, or see.

Wouk, Herman. *The Caine Mutiny*. Dell. Willie Keith, serving aboard the *Caine* under the tyrannical Captain Queeg, emerges as commander of the ship and master of himself.

Zindel, Paul. *My Darling, My Hamburger*. Bantam. Four confused high school seniors seek acceptance and get caught between fear and a desire for intimacy.

READING AND FUTURE SHOCK

MARIA SCHANTZ

There are among us reading teachers, curriculum corrdinators, English teachers, and students who believe that reading is dying. There are others who are more final and have stated emphatically that reading is dead. The following anecdotes provide some evidence of these beliefs.

In 1966, Marshall McLuhan, addressing a group of poets, playwrights, and authors, admonished the writers to consider their futures. Essentially McLuhan claimed that what the group wrote would not be read because reading was going out of style. Short stories, novels, and plays would be viewed on film and video tapes. Poetry would be heard (as indeed it should be) on records, tapes, radio, and television. Printed forms of creative writing would be transformed into non-linear productions and presented to the public through the mass-media. The importance of reading would diminish steadily.

McLuhan's stress upon the impact of media on our lives was reinforced in 1968 by a remark which appeared in a large metropolitan newspaper after the death of Robert Kennedy: "Dad, I'm only eleven years old and I've seen the assassination of three great men on television." Here was the prototype of the new generation speaking. This was the child who had had television since birth. More familiar with the turn-of-a-dial technology than the turn-of-a-page activity, this prototype of McLuhan's prophecies can be called The Image Age Child. Not only had he watched endless cartoons, commercials, soap-operas, sports and westerns, but within the confines of his home, he had seen our young President murdered and carried to his grave. Space shots and moon walks became commonplace while the incredible violence of three more assassinations, an unending war, and urban and campus riots were sandwiched between situation comedies and old movies. Truly McLuhan's global village throbbed in black and white and living color in American cities and suburban "huts."

Small wonder that in significant ways The Image Age Child *is* different. Educators, nostalgically recalling themselves at the age of their students, may inaccurately compare and onerously contrast their remembered youth with that of the Now Student.

Recently an Image Age Child herself, Joyce Maynard, in her article, "An 18-Year-Old Looks Back on Life," has provided some insight into her generation in the following paragraph:

> My generation is special because of what we missed rather than what we got, because in a certain sense we are the first and the last.

> The first to take technology for granted. (What was a space shot to us, except an hour cut from Social Studies to gather before a TV in the gym as Cape Canaveral counted down?) The first to grow up with TV. My sister was 8 when we got our set, so to her it seemed magic and always somewhat foreign. She had known books already and would never really replace them. But for me, the TV set was, like the kitchen sink and the telephone, a fact of life.[1]

Her wry descriptions of the reading program in elementary school and the "project of the year" in English class provide convincing testimony to the statements that reading is dying or dead. Reading, removed from story or plot, from pathos or fun, from the human experience, and dissected into brief paragraphs followed inexorably with "questions at the end," is hardly the way to keep reading alive. Colorful, carpeted reading lab rooms filled with machines and other audio-visual aids but *no* books is hardly convincing proof that books are part of the whole process, in fact, the whole *idea* of the whole process. How have teachers deluded themselves into thinking that the means have become ends in themselves? If reading is dying it is because many teachers are allowing it to die in a most effective way--through neglect.

The Image Age Child, at ease with technology, is capable and often willing to become in Daniel Fader's words "hooked on books." He will not read books if books are not available. He will not be cajoled into reading by teachers who do not read for their own enjoyment; who do not discuss books; who do not share nor make available reading experiences enthusiastically; who narrow the students' choice of "good" books to read by imposing the teacher's arbitrary values upon contemporary themes.

Unlike McLuhan, Alvin Toffler seems to imply the vigorous survival of the act and the art of reading. In his exciting book he has vividly described the revolution taking place in the super-industrial countries of the world, and he has suggested ways of coping with the accelerated pace of life in order to prevent what he calls *Future Shock*. In his address to English teachers at their annual convention in 1971, Toffler offered encouragement with these words:

> This revolution has deep implications for the work of many of you in this room. It has profound implications for the future of language, for the future of poetry, for the future of metaphor and metaphorical ways of thinking, and, above all, it has implications for the education system in general.[2]

---

[1]Joyce Maynard, "An 18-Year-Old Looks Back on Life," *The New York Times Magazine*, April 23, 1972, p. 11.

[2]Alvin Toffler, "English Education and Future Shock," from his speech at the CEE Luncheon, NCTE Convention, Las Vegas, Nevada, November 26, 1971, reprinted in *English Education*, NCTE, Spring, 1972, p. 146.

In addition to urging the study of dynamic language, he reiterated the importance of the literary experience as a means of coping with rapid change, transience, and impermanence by stating:

> People grow up knowing that their way of life is not the only way of life, that there are alternatives. I believe in the presentation of alternative ways of life, which is what drama and most literature are about. These liberal arts have high adaptive value for the individual and contribute to developing the thing we all talk about called "imagination." And imagination has survival value in the society we're moving into.[3]

There are some very basic aspects of reading which seem to insure its survival either as a distinct activity or as part of multi-media experiences.

1. *Reading Is Practical*

The cost of entertainment and education increases yearly. Although the price of books increases, most books can be read free of charge or for a nominal sum. The advent of the paperback book allowed more home libraries to be started, it encouraged the growth of large classroom libraries. Books cost less than reading machines, television, movies, plays. Although technically the day of the self-educated man is over, the time will probably never come when books cease to be an inexpensive way to further one's education.

2. *Reading Is Portable*

The paperback book fits in the bottom of a backpack while hiking cross country. A woman's handbag, the pocket of a pair of jeans or a jacket, the glove compartment of a car, the corner of a picnic basket, easily accommodate paperbacks. Movie projectors, teaching machines, and stereos are not as easily transported because they are heavier than the "heaviest" book.

3. *Reading Is Personal*

Our society is group-oriented. Americans experience organized group activities as early as two or three years of age. Perhaps in the frontiers of the future, there will be less desire or need for such emphasis upon groups. As our tastes develop we can choose books to suit ourselves rather than going along with the crowd, as to a movie we would rather not see, but we go because the group is going; we can choose to read what *we* enjoy reading rather than follow the dictates of a crowd. Reading is a personal means of entertainment.

4. *Reading Is Private*

There are times when we are forced to be alone and other times when we want to be alone. Reading can be a private experience. Only

---

[3]Ibid., p. 149.

we make the decision to share our reading experiences. In reflective moments, perhaps during lonely times, the privacy of reading fills our needs.

5. *Reading Is Permanent*

Nothing is permanent, of course, but print in book form has a permanency not characteristic of the pace of film images, the elusiveness of music. One can stop anywhere on a line of print, go back a paragraph or a page, skip ahead, or linger. Ideas can be kept by recording them in writing and reading them in the future.

For those of us who belong to a pre-television era of books and radios; for those who need no encouragement to read; for those of us who earn our living through, with, or because of reading, the basic aspects of reading as practical, portable, personal, private, and permanent may seem obvious, right, and enduring. However, a group of undergraduates enrolled in a reading education course at the University of Hawaii disagreed vigorously with this point of view.[4] Certainly that would be the instructor's viewpoint, they responded, but it was not theirs. After all, they said, "Reading is *your thing*." They predicted they would read less and less in the future. Again Joyce Maynard has reinforced their predictions:

> Having had so many pictures to grow up with, we share a common visual idiom and have far less room for personal vision.[5]

Therefore, some type of creative cooperation is needed if we are to preserve the valuable aspects of reading.

The creative cooperation of students and teachers can insure the survival of reading as well as a better understanding of media in some of the following ways:

1. Popular music has been used effectively by many teachers as a bridge to wider reading, as an understanding of metaphor in the popular, as well as the literary sense. Select song lyrics with images and metaphors. Type the lyrics on 8½ x 11 paper. Have transparencies made of the typed lyrics on pastel shades of acetone.

2. Project the words in a semi-darkened room. Play the music. At intervals superimpose slides of pictures chosen to interpret the song over the projected lyrics. Have students respond to the interpretation by critically *reading* the lyrics and commenting upon why certain slides, films, or pictures were used.

3. Encourage groups of students to prepare media happenings based upon the projected lyrics of popular songs, of poems within the course of study, of quotations, etc.

---

[4]Maria Schantz, Lecture, University of Hawaii, Summer, 1970.

[5]Joyce Maynard, *Op. Cit.*, p. 82.

4. Prepare taped essays as developed by Herb Karl and described by Dwight Burton in the revised edition of *Literature Study in the High School*.[6] Enliven a unit on biography by presenting taped essays of excerpts of biographies read as well as preparing special accounts of family members or friends on cassette tape recorders.

5. Make the use of the video tape a classroom habit by sharing in informal or formal ways the reading experiences of the group or individuals.

6. Broaden the concept of reading to include reading beyond the confines of the classroom. Encourage students to plan reading experiences for the media conscious world, such as newscasts, book-talks and interviews for hospitals, prisons, drug rehabilitation centers, etc.

7. Older students may find delight in reading children's books for children by tape recording their readings of award winning books. Arrange to give the tapes to the primary grades in your school, to a nursery school, a children's ward of a hospital, or to a relative or friend.

8. Read during school time. Plan an individualized reading program and allow time during the regular school day when everyone, including the teacher, reads a book of his choice.

9. Creative dramatics, role-playing, and film-making will ultimately involve reading experiences.

Modern and future programs should incorporate these activities as part of the literary experience.

To continue to promote the relevance of reading in a media-age society, reading instruction must discard its static image and take on dynamic forms. Efforts must be made to capitalize on the influence of the non-linear media and their relationships to reading. Reading cannot chance movement toward becoming a spectator activity. New relevance will be found in the act of reading if the reader understands that dynamic participation is not only desirable but imperative.

BIBLIOGRAPHY

Burton, Dwight. *Literature Study in the High School*, New York: Holt, Rinehart & Winston, Inc., 1970, p. 35.

Maynard, Joyce. "An 18-Year-Old Looks Back on Life," *The New York Times Magazine*, April 23, 1972, p. 11.

Schantz, Maria, Lecture, University of Hawaii, Summer 1970.

Toffler, Alvin. "English Education and Future Shock," Speech, CEE Luncheon, NCTE Convention, Las Vegas, Nevada, November 26, 1971, reprinted in *English Education*, NCTE, Spring, 1972, p. 146.

[6]Dwight Burton, *Literature Study in the High School*, New York: Holt, Rinehart & Winston, Inc., 1970. p. 35.

NEW HEROES FOR OLD?

HARLAN HAMILTON

Introduction

From 1949-1964, Paul Witty, quietly and consistently, observed and reported in various journals annually the effects of televiewing upon elementary and secondary school pupils in the Chicago area. He summarized his findings for the fifteen year period in the February, 1965, issue of *Elementary English* in an article (with Lloyd Melis) entitled "A 1964 Study of TV: Comparison and Comments." One of the points Witty repeatedly makes is that "on the average pupils watch *three* hours of television to *one* hour of reading books." (p.134). In 1967, Witty (with Mary Ellen Batinick), in an article called "A1967 Study of Televiewing,"[1] notes that the favorite book, (out of six listed), of seventh and eighth graders, was related to a TV program—"Man from U.N.C.L.E."—known in the trade as a TV tie-in. The authors further note that few recently written books were listed except those based on particular TV programs (p. 735). Yet, by and large, Witty's observations and their implications have apparently gone unheeded by the majority of English and reading teachers in the United States.

In the fall of 1970, the writer interviewed Edward Wagner, president of the Rengaw Book Service (the largest in New Jersey), Bergenfield, New Jersey, whose twelve bookmobiles visit the 107 junior high schools in the state during the course of the year. When asked which books (paperbacks) sold the best, Wagner said that students buy TV tie-ins[2] 2-1 over all other books. No attempt is made by the distributor to "push" one book over another; students buy the TV tie-ins voluntarily, because they identify the characters, usually by a color photograph on the cover, with the characters on their favorite television programs. In short, the programs advertise the tie-ins.

Recently in Boston, Massachusetts, the writer was told by James MacDougall, a fifth grade teacher at the Joyce Kilmer Elementary School in West Roxbury, that the children at his school read many TV tie-ins voluntarily, since they are not used as class texts. In fact, the writer was told, TV tie-ins are the *most popular* books ordered through the

1. In *Reading and Realism*, J. Allen Figurel, ed. Vol. 13, Part 1, Proceedings of the 13th Annual Convention, International Reading Association, Newark, Delaware, 1969, pp. 733-737.

2. A TV tie-in is defined by this writer as a paperback book with a story line (the exception is *Cool Cos* which is the biography of Bill Cosby) adapted from an original television program, usually a series. The characters in the tie-in originate on television and have never before appeared in any medium. Publishers vary in their definition of this term.

various book clubs. Currently, as of Spring 1972, the favorite title is *The Partridge Family.*

With these thoughts (and others) in mind, the writer conducted a six-week study of the reading and televiewing interests of 253 seventh grade boys and girls at the Hillside School, Montclair, New Jersey, from May 3-June 4, 1971. The Hillside School is socially and racially integrated; it is located in an essentially middle to upper middle class community, although the pupils come from varied socio-economic backgrounds. the uniqueness of the Hillside School study, the writer feels, is the proximity of the participants to a large metropolitan area which offers a wide variety of television programs. Some of the writer's findings reported in this monograph constitute a small part of his doctoral dissertation for Boston University.

The Design of the Study

The study reported here investigated: (1) the time the participants spent reading versus the time they spent televiewing; (2) a comparison of the non-TV tie-ins the participants read versus the TV tie-ins they read; (3) a comparison of the Nielsen ratings of the most popular television programs with the most popular books ("bestsellers") distributed by American Educational Publications and Scholastic Magazines and Book Services, Inc.

The investigator distributed a questionnaire ("TV Questionnaire") to the participants in the study and asked such questions as: "How many hours a day do you watch TV *on your own?* How many hours a day do you read books *on your own*? What are your favorite TV programs? List 5 in order of preference." The investigator administered a second questionnaire ("My Likes") in which he listed a mixture of 50 books, half of which were titles suggested by the English teachers at the Hillside School as being among the favorite books read by the pupils at the school, and half of which were TV tie-ins selected by the investigator. The selection of the 50 books was designed to appeal to as wide a variety of interests and tastes as possible. The participants were asked to circle each title of the book on the list which held some interest for them. An analysis of the two questionnaires was done by using standard statistical methods. A one-tailed t-test at the 95% level of confidence, the standard deviation and arithmetic means were used to compute the findings.

So that a comparison could be made between the most highly rated television programs and the most popular books bought by children, the investigator wrote to A. C. Nielsen Company and received from them a rating of the most popular television programs for the years 1965-1970. The investigator also wrote to American Educational Publications and Scholastic Magazines and Books Services, Inc., and received from them lists of their paperback "best sellers" for the years 1965-1970.

Discussion of Findings

On the basis of the "TV Questionnaire" noted above, the investigator's findings correspond to those of Witty's in the amount of time children spend reading versus the amount of time they spend televiewing. In fact, there is no change since Witty's 1965 article mentioned earlier. The participants in the Hillside School study spent three times as much time watching television as they did reading books.

The mean reading time per student per week was 3 hours while the mean televiewing time per student per week was 23 hours. The combined total reading time per week for all participants (N=253) was 1976 hours. The combined total televiewing time per week was 5750 hours.

On the basis of the questionnaire "My Likes" which contained fifty assorted titles of non-TV tie-ins and TV tie-ins, the investigator discovered that the average number of non-TV tie-ins read per pupil was 3.27 while the average number of TV tie-ins read per pupil was 7.54. In other words, for every 23 tie-ins read, the participants read 10 non-TV tie-ins. Seven students said they did not read any of the books listed on the questionnaire. The results of the questionnaire "My Likes" are shown in Table 1.

Table 1

Results of "My Likes" Questionnaire

(N=253)

Overall Choices

Titles	#Who Read Title	%Who Read Title
Medical Center	128	50.59
Room 222	122	48.22
The Mod Squad	114	45.06
Mannix	111	43.87
Hawaii Five-O	110	43.48
Mission: Impossible	110	43.48
Call of the Wild	100	39.53
Marcus Welby, M.D.	94	37.15
Helen Keller	84	33.30
The Brady Bunch	83	32.81

Favorite TV Tie-in Choices

Titles	#Who Read Title	%Who Read Title
Medical Center	128	50.59
Room 222	122	48.22
The Mod Squad	114	45.06
Mannix	111	43.87
Hawaii Five-O	110	43.48
Mission: Impossible	110	43.48
Marcus Welby, M.D.	94	37.15
The Brady Bunch	83	32.81
Get Smart	81	32.02
Cool Cos	79	31.23

Favorite Non-TV Tie-in Choices

Title	#Who Read Title	%Who Read Title
Call of the Wild	100	39.53
Helen Keller	84	33.30
Tom Sawyer	67	26.48
Treasure Island	67	26.48
War Beneath the Sea	51	20.16
Lassie Come-Home	50	19.76
Diary of a Young Girl	47	18.58
Durango Street	34	13.44
Shane	33	13.04
Runaway Robot	29	11.46

Conspicuously lacking is interest in space and western stories. At one time, *Bonanza* and *Star Trek* (both the TV program and its tie-in) held an interest for young people. Also worthy of note is that in this study student interest in two long-running favorites--*The Man from U.N.C.L.E.* and *Dark Shadows*—both the TV program and its tie-in counterpart have vanished. The TV tie-ins to both of these programs enjoyed phenomenal success, each having about 26 titles in the series. The fickleness of young televiewers' and readers' tastes, and the uncertainties of television programs continuing, make the publishing of TV tie-ins a hazardous and expensive venture.

For the 1969-70 school year, American Educational Publications reported one TV tie-in among their best sellers—*They Came from the Sea*. Scholastic Magazines and Book Services, Inc. reported two TV tie-ins among their best sellers: *Mod Squad #4* and *Dark Shadows*.** The most

**It should be noted that students really do not get a total choice of all available paperbacks which would include TV tie-ins. The two associations mentioned operate on a forced-choice, book club selection basis which probably accounts for the reason why more TV tie-ins were not included on their best seller lists.

popular television programs rated by A. C. Nielsen Company for the same period were:

1969

Bonanza*	Hogan's Heroes	General Hospital
Mayberry R.F.D.	Bewitched*	The Hardy Boys
Room 222*	Dark Shadows*	Perils of Penelope
Family Affair	Edge of Night*	Pitstop
Mannix*	One Life to Live	

1970

The Partridge Family*	My Three Sons	One Life to Live
That Girl	Gomer Pyle USMC*	Harlem Globe Trotters
Room 222*	Dark Shadows*	H.R. Puff 'n Stuff
The Mod Squad*	Edge of Night*	The Hardy Boys
Bewitched*	General Hospital	Hot Wheels
Medical Center*		

To summarize, two of the most popular books (*The Mod Squad*, *Dark Shadows*) for the 1969-70 period were adapted from two of the most popular TV programs with the same name, although more may have been popular were they freely offered as choices by the associations mentioned. Currently, the most popular TV programs rated by Nielsen[3] are: All in the Family,* Marcus Welby, M.D.,* Lucille Ball, Gunsmoke, Mary Tyler Moore, Dick Van Dyke, Mannix,* and Hawaii Five-O.*

Implications of the Hillside School Study

It seems clear to the writer that on the basis of the data presented in this monograph that television is creating new folk heroes who are replacing the old ones in (sub) literature. It also seems clear to him that with the known interests children have in television (one of the realities that *has* to be faced in most instances), their lack of interest in reading (which is one of the major problems facing the schools today), and the search for relevancy in the school curriculum, that English and reading teachers might well consider the potential use of TV tie-ins as a way to spur pupil interest in reading and hopefully use them as a bridge to good literature with its enduring values.

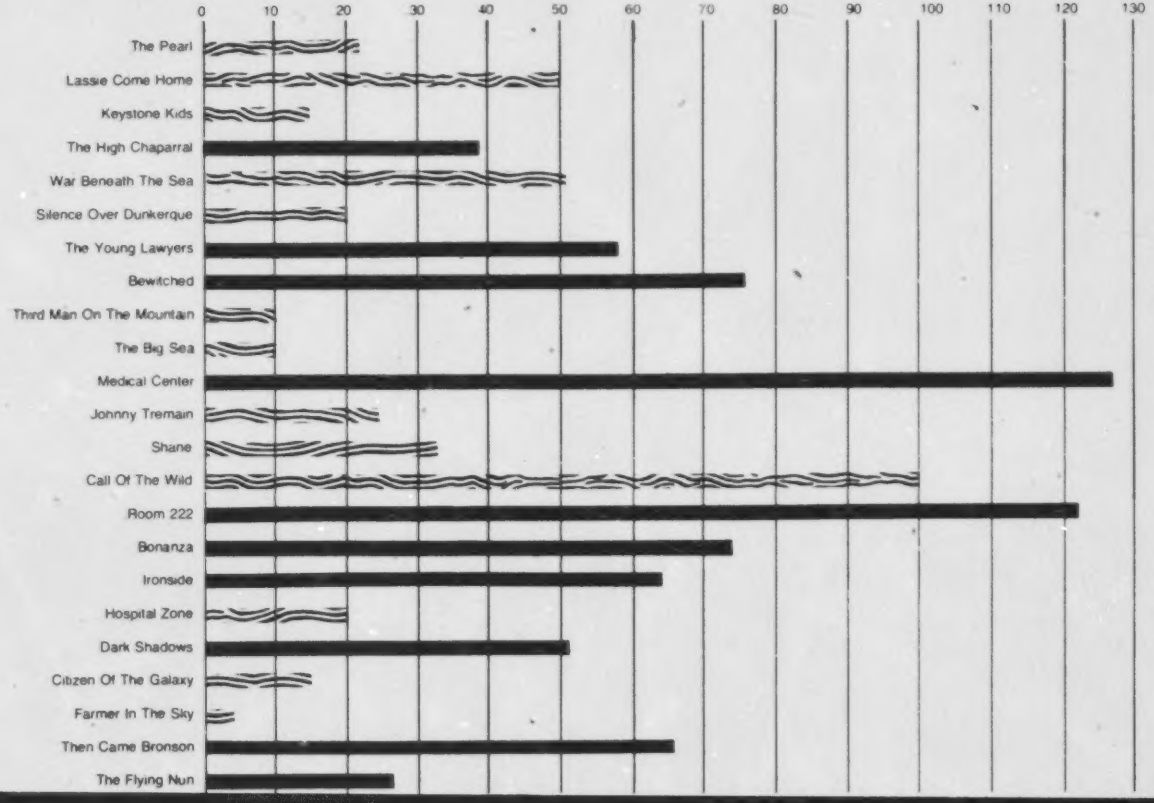
---

* Indicates a TV tie-in is adapted from the same program.

3. Bob Williams, *New York Post*, Vol. 171, No. 52 (January 18, 1972), p. 79.

Chart 1

READING INTERESTS OF PUPILS (TOTAL POPULATION OF 253) FROM QUESTIONAIRE "MY LIKES"



Marcus Welby, M.D.
Native Son
Roosevelt Grady
The Partridge Family
Nanny And The Professor
Runaway Robot
The Brady Bunch
The Avengers
The Young Rebels
The Outsiders
Cool Cos
Get Smart
Durango Street
Tom Sawyer
The Mod Squad
Star Trek
The Old Man And The Sea
Hawaii Five-O
Rat Patrol
That Girl
Mannix
Genius Of The Jungle
Helen Keller
Diary Of A Young Girl
Amos Fortune, Free Man
Mission Impossible
Treasure Island

BIBLIOGRAPHY OF TV TIE-INS

Ashe, B.D. *The Young Lawyers*. New York: Dell Publishing Co., 1970.

Avallone, Michael. *Hawaii Five-O*. New York: Signet Books, 1968.

_____ *Mannix*. New York: Popular Library, 1968.

_____ *The Partridge Family*. New York: Curtis Books, 1970.

Blish, James. *Star Trek*. New York: Bantam Books, 1967.

Cassiday, Bruce. *Marcus Welby, M.D.* New York: Ace Publishing Corp., 1970.

Cohen, Joel H. *Cool Cos*. New York: Scholastic Book Services, 1969.

Daniels, Norman. *The Rat Patrol*. New York: Paperback Library, 1966.

Deming, Richard. *The Mod Squad*. New York: Pyramid Books, 1970

Fairman, Paul W. *That Girl*. New York: Popular Library, 1971.

Garforth, John. *The Avengers*. New York: Berkley Publishing Corp., 1967.

Hine, Al. *Bewitched*. New York: Dell Publishing Co., 1965.

Johnston, William. *The Brady Bunch*. New York: Lancer Books, 1969.

_____ *The Flying Nun*. New York: Ace Books, 1968.

_____ *Get Smart!* New York: Tempo Books, 1965.

_____ *Nanny and the Professor*. New York: Lancer Books, 1970.

_____ *Room 222*. New York: Tempo Books, 1970.

_____ *Then Came Bronson*. New York: Pyramid Books, 1969.

_____ *The Young Rebels*. New York: Ace Books, 1970.

Owen, Dean. *Bonanza*. New York: Paperback Library, 1968.

Phillifent, John T. *The Man from U.N.C.L.E.* New York: Ace Pub. Corp., 1967.

Ross, Marilyn. *Dark Shadows*. New York: Paperback Library, 1970.

Sotona, Wayne. *The High Chaparral*. New York: Tempo Books, 1969.

Stratton, Chris. *Medical Center*. New York: Popular Library, 1970.

Thompson, Jim. *Ironside*. New York: Popular Library, 1967.

Walker, Max. *Mission: Impossible*. New York: Popular Library, 1968.

Frequently when TV tie-ins are published as a series, such as *The Man from U.N.C.L.E.*, various authors will participate in writing the separate titles in the series. One exception is the author of *Dark Shadows*. Also, publication dates will change as each new title of the series is published. However, the original publisher usually remains the same.

THE REEL WORLD

M. JERRY WEISS

Allen and Linda Kirschner in their book of readings, FILM: READINGS IN THE MASS MEDIA, make this most appropriate observation on page three of their "Introduction:"

> We believe in our films—through them we live lives far different in time, place, or circumstance from our prosaic existencies. And we believe in our film heroes—they are our alter egos, exciting, romantic extensions of ourselves. We dream and we initiate. We become.
>
> We are what we pretend to be, the novelist Kurt Vonnegut, Jr., has suggested. And films, despite our belief in their reality, are pretend. As such, they offer both a great opportunity and a great danger. To view a world larger than our own may enable us. Such a world may lend insight into our own lives. Like Dustin Hoffman in THE GRADUATE, we may be able to maintain our own identity in a hostile world. But films can also diminish us. Seeing a world we never made nor ever hope to make may lessen our view of ourselves and in so doing thwart our own growth. We can't be James Bond in GOLDFINGER, and in attempting to imitate him we may only fail to develop our own potentials. Films we must remember, are a reproduction, not reality, even though we have been assured for over a century that "the camera does not lie."
>
> Well, maybe it doesn't lie; perhaps it just fibs a bit, exaggerates, glamorizes, and romanticizes. But above all, the camera does influence . . .

More and more people, including students in our secondary schools and colleges are interested in this "unreal-real" world of cinema. More courses are being offered to help feed those interests. Such courses deal with many aspects of the film, technical—how to make movies; aesthetic and cultural—film as an art form; historical—the development of the film throughout the decades and a study of the people who led in the various stages of development. Publishers have poured forth with many excellent publications, and the rest of this presentation will deal with an analysis of some of the current paperbacks available in this field.

One basic reference book stands out over all of the rest: Leslie Halliwell's A FILMGOER'S COMPANION. Over six thousand entries offer interesting, often humorous, information about films, directors, actors, technical crews, and special film-making terms, films which have been based on certain themes, and much more. It might well be sub-titled: "What you always wanted to know about films but were afraid to ask."

Three writers, and their books, give interesting perspectives on the

history and the development of the movies: Kenneth Macgowan's BEHIND THE SCREEN, Gerald Mast's A SHORT HISTORY OF THE MOVIES, Arthur Knight's THE LIVELIEST ART. Each treats key figures, such as Griffith, Eisenstein, DeMille, Disney, among others, who added to the world's achievements in cinema art. Photographs are plentiful in all three books, and the indices are most comprehensive. Each writer chooses special anecdotes to illustrate his points, and that's what makes reading so interesting and rewarding, although somewhat repetitive. Mast's book is the most up to date; Macgowan's stress is in-depth treatment of certain characteristics of filmmaking through the decades; Knight focuses primarily on contributions of key directors and personalities.

Rodger Larson with Ellen Meade has developed a most practical guide, YOUNG FILMMAKERS, for those who would be interested in making 8mm or 16mm movies. Plenty of examples are included in the form of photographs. The language is simple and clear; this is an excellent publication for the novice in filmmaking. Edward Pincus' GUIDE TO FILMMAKING has much more depth and is for the more sophisticated, more mature filmmaker. This book includes pertinent information on such items as lighting techniques, how to choose a good laboratory, what kinds of film to use, sound synchronization process, etc. Leonard Maltin, in his book, BEHIND THE CAMERA: THE CINEMATOGRAPHER'S ART, presents an excellent introduction to the role of the cinematographer in motion picture development. Interviews with five masters in this field offer practical suggestions and show the responsibilities and creative talents for those who endeavor to "make movies better than ever."

As people have become more interested in the technical aspects of filmdom, they have shown a growing interest in the impact that cinema is making as an art form. Ralph Stephenson and John Debrix, in THE CINEMA AS ART, acquaint the reader with essential ingredients for making and appreciating motion pictures. Criteria are suggested for judging the qualities of a film. This book is an excellent introduction to the concepts of visual literacy and aims at improving the role of the spectator as a consumer and artistic being in the world of movie making. David A. Sohn's FILM: THE CREATIVE EYE continues the discussion of film literacy in a most constructive and helpful manner. His book is filled with many helpful photographs and suggested activities for helping each reader to be a more careful and creative observer. Rudolf Arnheim, in his book, FILM AS ART, states: "Shape and color, sound and words are the means by which man defines the nature and intention of his life. . ." (p.6.) He offers concise, stimulating ideas for developing standards for judging films.

John Howard Lawson's FILM: THE CREATIVE PROCESS is a case "for an audio-visual language and structure." The author takes the reader carefully into the world of the film, not only from an historical

point of view, but also from a critical reference point, and helps such a reader become a more sensitive, knowledgeable viewer. Illustrations and comments on such films as THE BIRTH OF A NATION, Charlie Chaplin's THE TRAMP, BEN HUR (1926), CITIZEN CANE, BICYCLE THIEF, THE SEVENTH SEAL, DEATH OF A SALESMAN, BALLAD OF A SOLDIER, indicate significant processes and themes for developing film as an art form.

Publishers have contributed generously to cinema buffs by providing several excellent sources of information about directors, an analysis of their techniques and achievements. One of the best critiques is by Andrew Sarris in THE AMERICAN CINEMA: DIRECTORS AND DIRECTIONS 1929-1968. He has arranged the directors into categories in order to "maintain some perspective on careers as coherent identities. . ." (p. 17). The list is long and detailed; the information is valuable for any film scholar. Sarris, in another volume, INTERVIEWS WITH FILM DIRECTORS, helps readers to become more familiar with the real contributions of the director and urges the public to recognize these achievements more than in the past. The interviews are with such authorities as Michelangelo Antonioni, Ingmar Bergman, Peter Brook, Luis Bunuel, Charles Chaplin, George Cukor, Sergei Eisenstein, Federico Fellini, John Ford, Jean-Luc Godard, John Huston, Alfred Hitchcock, Otto Preminger, Jean Renoir, Roberto Rossellini, Erich von Stroheim, Orson Welles. All of "the new waves" and the "new movements" are pin-pointed through these personal accounts. The director's eyes and ideas are carefully recorded and shared eagerly with those in search of such information.

Jerome Agel has edited a significant volume, THE MAKING OF KUBRICK'S 2001. The facts and figures, the sweat and blood, the problems and progress are all recorded for this gigantic Hollywood endeavor. The reader meets the total personalities involved with this production and then has the chance to read audience reactions and to hear the critics sound off. This book is a "blast off" by itself.

From this point, it is easy to see why publishers and readers are eager to obtain scenarios. The list is growing every day. Simon and Schuster have available two major series: Modern Film Scripts, which include De Sica's THE BICYCLE THIEF, Truffaut's JULES AND JIM, Graham Greene and Carol Reed's THE THIRD MAN, Lindsay Anderson and David Sherwin's IF. . . .; Classic Film Series, which include Renoir's RULES OF THE GAME, Eisenstein's POTEMKIN, Lang's M, von Sternberg's THE BLUE ANGEL. Also available are the scripts for JOE, THE TROJAN WOMEN, SUNDAY BLOODY SUNDAY, MIRACLE IN MILAN, BUTCH CASSIDY AND THE SUNDANCE KID, SMILES OF A SUMMER NIGHT, THE SEVENTH SEAL, WILD STRAWBERRIES, FACES, CARNAL KNOWLEDGE, WR: MYSTERIES OF THE ORGANISM, and TO KILL A MOCKINGBIRD,

to name just a few. Many of these scenarios have special introductions by the directors or producers or screen writers.

One cannot overlook the excellent collections of film criticism currently available. If as readers people are to develop critical thinking abilities, then it is hopeful that as viewers audiences will develop higher standards and expect greater use of film to stimulate man's intelligence and senses. Pauline Kael is considered by many to be one of the most influential movie critics on the contemporary scene. Three of her books are currently available in paperback editions: I LOST IT AT THE MOVIES; KISS KISS BANG BANG: and GOING STEADY. Rex Reed talks candidly about his experiences with films and film personalities in DO YOU SLEEP IN THE NUDE? and CONVERSATIONS IN THE RAW. Dwight Macdonald reveals his thorough involvement with the film industry and his struggle for better fare in ON MOVIES. Hollis Alpert and Andrew Sarris have edited an excellent collection of film criticism in the volume FILM 68/69. Joy Gould Boyum and Adrienne Scott have brought together many points of view in FILM AS FILM: CRITICAL RESPONSES TO FILM ART.

The reel world goes on and on. If films are better than ever, then the paying public is demanding quality entertainment. To achieve this expectation, more and more teachers are using films and film publications as a major part of their programs. Books, such as Anthony Schillaci and John M. Culkin's FILMS DELIVER, the Report of the English Study Committee's (Ontario Institute for Studies in Education) THE USES OF FILM IN THE TEACHING OF ENGLISH, and Sharon Feyen's SCREEN EXPERIENCE: AN APPROACH TO FILM, are providing guidelines for helping teachers to become more familiar with the nature, purposes, and values of film study. Through such progress new worlds can be available to man; new methods can be found for expressing his feelings and his ideas. The camera as an influential force can be used more responsibly for helping many to understand the dreams, the hopes, the lives of others. Imaginations can soar; emotions can be shown; and the reader and film-goer can continue to find pleasure in and through their experiences.

CINEMA BIBLIOGRAPHY

Agel, Jerome. THE MAKING OF KUBRICK'S 2001. (New York: The New American Library, Inc., 1970.)

Alpert, Hollis, and Andrew Sarris. FILM 68/69. (New York: Simon and Schuster, Inc., 1969.)

Anderson, Lindsay, and David Sherwin. IF . . . (New York: Simon and Schuster, Inc., 1969.)

Arnheim, Rudolf. FILM AS ART. (Berkeley and Los Angeles: University of California Press, 1969.)

Bergman, Ingmar. FOUR SCREENPLAYS: SMILES OF A SUMMER NIGHT, THE SEVENTH SEAL, WILD STRAWBERRIES, THE MAGICIAN. (New York: Simon and Schuster, Inc., 1960.)

Boyum, Joy G., and Adrienne Scott. FILM AS FILM: CRITICAL RESPONSES TO FILM ART. (Boston: Allyn and Bacon, Inc., 1971.)

Cacoyannis, Michael. THE TROJAN WOMEN. (New York: Bantam Books, Inc., 1971.)

Cassavetes, John. FACES. (New York: The New American Library, Inc., 1970.)

De Sica, Vittorio. THE BICYCLE THIEF. (New York: Simon and Schuster, Inc.)

De Sica, Vittorio. MIRACLE IN MILAN. (Baltimore: Penguin Books, Inc., 1969.)

Eisenstein, Sergei. POTEMKIN. (New York: Simon and Schuster, Inc., 1968.)

English Study Committee. THE USES OF FILM IN THE TEACHING OF ENGLISH. (Toronto: Ontario Institute for Studies in Education, 1971.)

Feiffer, Jules. CARNAL KNOWLEDGE. (New York: Avon Books, 1972.)

Feyen, Sharon. SCREEN EXPERIENCE: AN APPROACH TO FILM. (Dayton: George A. Pflaum, Publisher, 1969.)

Foote, Horton. TO KILL A MOCKINGBIRD. (New York: Harcourt, Brace and World, Inc., 1962.)

Gilliatt, Penelope. SUNDAY BLOODY SUNDAY. (New York: Bantam Books, Inc., 1971.)

Goldman, William. BUTCH CASSIDY AND THE SUNDANCE KID. (New York: Bantam Books, Inc., 1969.)

Greene, Graham, and Carel Reed. THE THIRD MAN. (New York: Simon and Schuster, Inc., 1968.)

Halliwell, Leslie. THE FILMGOER'S COMPANION. (New York: Avon Books, 1971.)

Kael, Pauline. GOING STEADY. (New York: Bantam Books, Inc., 1971.)

Kael, Pauline. I LOST IT AT THE MOVIES. (New York: Bantam Books, Inc., 1966.)

Kael, Pauline. KISS KISS BANG BANG. (New York: Bantam Books, Inc., 1969.)

Kirschner, Allen, and Linda Kirschner. FILM: READING IN THE MASS MEDIA. (New York: The Bobbs-Merrill Company, Inc., 1971.)

Knight, Arthur. THE LIVELIEST ART. (New York: The New American Library, Inc., 1957.)

Lang, Fritz. M. (New York: Simon and Schuster, Inc.)

Larson, Rodger, and Ellen Meade. YOUNG FILMMAKERS. (New York: Avon Books, 1971.)

Lawson, John Howard. FILM: THE CREATIVE PROCESS. (New York: Hill and Wang, 1967.)

Macdonald, Dwight. ON MOVIES. (New York: Berkley Publishing Corporation, 1971.)

Macgowan, Kenneth. BEHIND THE SCREEN: THE HISTORY AND TECHNIQUES OF THE MOTION PICTURE. (New York: Dell Publishing Company, Inc., 1967.)

Makavejov, Dusan. WR: MYSTERIES OF THE ORGANISM. (New York: Avon Books, 1972.)

Maltin, Leonard. BEHIND THE CAMERA: THE CINEMATOGRAPHER'S ART. (New York: The New American Library, Inc., 1971.)

Mast, Gerald. A SHORT HISTORY OF THE MOVIES. (New York: The Bobbs-Merrill Company, Inc., 1971.)

Pincus, Edward. GUIDE TO FILMMAKING. (New York: The New American Library, Inc., 1969.)

Reed, Rex. CONVERSATIONS IN THE RAW. (New York: The New American Library, Inc., 1970.)

Reed, Rex. DO YOU SLEEP IN THE NUDE? (New York: The New American Library, Inc., 1969.)

Renoir, Jean. RULES OF THE GAME. (New York: Simon and Schuster, Inc., 1968.)

Sarris, Andrew. THE AMERICAN CINEMA: DIRECTORS AND DIRECTIONS 1929-1968. (New York: E. P. Dutton and Company, Inc., 1968.)

Sarris, Andrew. INTERVIEWS WITH FILM DIRECTORS. (New York: Avon Books, 1969.)

Schillaci, Anthony, and John M. Culkin. FILMS DELIVER. (New York: Citation Press, 1970.)

Sohn, David A. FILM: THE CREATIVE EYE. (Dayton: George A. Pflaum, Publisher, 1970.)

Stephenson, Ralph, and J. R. Debrix. THE CINEMA AS ART. (Baltimore: Penguin Books, Inc., 1969.)

Truffaut, Francois. JULES AND JIM. (New York: Simon and Schuster, Inc., 1962.)

von Sternberg, Josef. THE BLUE ANGEL. (New York: Simon and Schuster, Inc.)

Wexler, Norman. JOE. (New York: Avon Books, 1970.)

THE USE OF PAPERBACKS IN SOCIOLOGY

JERE COHEN

With the increasing number of sociology books coming out in paperback it is becoming common to find courses based largely or even entirely on paperback texts and additional readings. One typical format employs a single expensive hardcover text or monograph supplemented by four or five paperbacks. Increasingly, however, it will be possible to assign six or seven paperbacks for purchase, with no hardbacks, as more and more paperback editions become available. This will produce a book list costing between twenty and twenty-five dollars, and will give the student the most for his money in two ways. First, he will be able to add the largest number of references to his permanent collection. Secondly, he will reduce his dependence on library reserve rooms with their limited numbers of copies. His effectiveness, reading convenience, and likelihood of doing the assigned reading will all be enhanced.

Let me exemplify the trend toward all-paperback courses by describing my own assignments in introductory sociology. I have been using Broom and Selznick's *Principles of Sociology* as my text and supplementing it with paperbacks in key topic areas. This had added depth in what tends, perhaps too much, to be a survey course. Students desire additional depth, and paperback supplements provide it.

My most popular choice has been Harrington's *The Other America*, an extremely well-written account of American poverty. Although this book is old, the situation has not changed greatly, and the capacity of this book to inspire and motivate students is unusual. In the area of bureaucracy, I feel that *Bureaucracy in Modern Society* is an excellent summary of research and theory. The revised edition, by Blau and Meyer, features such topics as Weber's theory of bureaucracy, Michels' iron law of oligarchy, and the impact of bureaucracy on a democratic society. Its only shortcomings are its failure to discuss the most recent trends in bureaucracy and its straightforward, technical style of presentation. A paperback with a less technical approach, a less technical style, a point of view, and a concern with the most current developments in American bureaucracy is George Berkley's *The Administrative Revolution*. While not as solid, it may prove more appealing to students whose motivation and ability are average or below. I have considered substituting it for Blau and Meyer.

Although a number of books of readings for introductory sociology have appeared in paperback, I have my favorite, *Studies in American Society*, edited by Derek Phillips, and believe I know why it has been

successful with my students. Whereas most books of readings consist of five to ten-page excerpts, the selections in Phillips run thirty to forty pages each. This provides depth and gives the student something he can really get into. The selections describe case materials and research data in the areas of family, community, delinquency, race, bureaucracy and voting. The articles are selected from works which are not only appealing and informative but are "standards" that every future graduate student will need for taking qualifying exams. Thus, at the beginning level the student is becoming familiar with Komarovsky's *Working Class Wives*, the very important *Group Process and Gang Delinquency* by Short and Strodbeck, Gans' *Urban Villagers*, and Robin Williams' *Strangers Next Door*.

We can generalize that the paperbacks above have been much more successful than the hardback textbook in motivating students and in providing substantial coverage as opposed to cursory treatment. The trend toward an all-paperback introductory course can be desirable, then, in reducing the proportion of the course that depends on a text and increasing the depth coverage in institutional areas. It simply involves the adoption of a paperback text, which I intend to do next year.

Fortunately, the short form of Broom and Selznick has now come out in paper. This form retains the solid treatment of basic concepts while dropping the institutional chapters, which are mixed in quality and student appeal. I recommend this text for a good conceptual background presented in a straightforward manner. I will suggest an alternative paperback text, however, which lends a bit more interest than Broom and Selznick. Peter Berger's *An Invitation to Sociology* could supplement the short form of Broom and Selznick or substitute for it.

The bonus for using a paperback text may now be apparent. An additional paperback monograph may be added to the book list. While the possibilities here are vast, let me suggest two paperbacks that meet the criteria of depth, content of knowledge of current centrality in the field of sociology, and interesting presentation. Scott Greer became important in urban sociology largely through two books, *Governing the Metropolis* and *The Emerging City: Myth and Reality*. While both deal with urban politics, *Governing the Metropolis* has a fine treatment of urban ecology and *The Emerging City* contains much of Greer's famous work on urban life styles. Since Greer is an exciting sociologist and a fascinating writer, I intend to adopt one of these books next year for my all-paperback introductory course.

This semester I am teaching two senior-level courses, research methods and sociology of education. In methodology I am using the one-paperback-plus-paperbacks format, while sociology of education is an all-paperback course. While the all-paperback course may be more interesting for purposes of this essay, let me also describe the

methodology course, which is achieving success largely because of the paperbacks employed.

Methodology need not be dry or boring if the right reading assignments are selected. The standard information is available in appealing form in the books described below.

Perhaps the most concrete skills taught in methodology are the construction of questionnaires and the proper techniques for interviewing respondents. Unfortunately, the best book on these two arts is not yet in paperback. *The Dynamics of Interviewing* by Kahn and Cannell presents complete and sound information in an interesting way. Charles Cannell himself is highly impressive in his concern with the soundness of research, and the book reveals the art of sound survey research succinctly and uses a mixture of principles and examples. This is not a new book, and I suspect it could come out in paperback if the demand were there. Unfortunately, methodology is usually taught from less appealing hardbacks written by authors less expert than Cannell and Kahn. I recommend the rediscovery of this book as a means of encouraging its publication in paperback.

Of the paperbacks I have assigned, two are quite appealing, and one though difficult and technical, is the hottest book in its area. *Unobtrusive Measures*, by Eugene Webb and others, complements *The Dynamics of Interviewing* beautifully. It rounds out the topic of data collection by focussing on non-survey data. This book is more interesting to students than anything else I have seen in the area of methodology. Also well-written is *The Nature of Statistics*, by Wallis and Roberts, which deals with sampling, measurement, and data analysis. Excerpted from their *Statistics: A New Approach*, it discards sections dealing with mathematical statistics and retains those dealing with methodological issues. Particularly fine is the chapter on the misuses of statistics. This book has not shared the recent popularity of *Unobtrusive Measures* as far as I can tell, and thus may be something of a "find." The most difficult book I have chosen, *Experimental and Quasi-Experimental Designs for Research*, is the center of current controversies and a prime reference on research design for many up-to-date research sociologists. It is an important book that informs about the research of famous sociologists with reputations for good methodology. It discusses reliability, validity, panel studies, matched samples, randomization, trend data, regression effects and many more topics. Since this is my first adoption, I cannot say how accessible this valuable information will be to students. My plan is for them to build up to it with easier readings on similar topics.

One error frequently made in teaching methodology is to teach students to produce research but not how to consume it critically. Phillip Hammond's *Sociologists at Work* has been popular at Indiana as a paperback that describes research projects from the investigators' viewpoints. It can be assigned to provide a common base of knowledge for critical

evaluations of James Coleman's *The Adolescent Society*, S. M. Lipset's *Union Democracy*, and several other famous studies. Since more students will consume research findings than will ever produce them, this approach can be of utmost interest and usefulness to students.

For those who wish to stress the relationship between theory and research, let me furnish information you may already know. Merton's definitive essays on this topic have been reprinted in paperback form. The methodological essays from *Social Theory and Social Structure* have their own title in paperback: *On Theoretical Sociology*. For theory construction I recommend Arthur Stinchcombe's relatively new *Constructing Social Theories*. Thus, it is possible to conceive of methodology as more than research methods and to add excellent paperbacks by leading sociologists.

Sociology of education is a broad area, but it is possible to find good paperbacks on most topics. The majority of the important studies and ideas in this area are, fortunately, in paperback form.

There are several good books of readings, which either pull together important journal articles in many areas or put together good articles on a more special topic. Let me recommend two general readers and three that are more specialized.

Halsey, Floud and Anderson cover many topics in *Education, Economy, and Society*. Equality in educational selection is discussed in articles by Natalie Rogoff and Arnold Anderson, among others, including Floud and Halsey themselves. Ralph Turner's work on sponsored and contest mobility and Burton Clark's essay on schools' "cooling-out" function are also among the contents. In the section on social influences in educational achievement, Basil Bernstein has a piece on linguistic development, and Joseph Kahl discusses the aspirations of "common man" boys. This is a comparative reader, including articles about European as well as American education.

Bell and Stub also offer a good variety of articles in *The Sociology of Education: A Sourcebook*. While duplicating the *Education, Economy, and Society* articles by Rogoff, Turner, and Clark, it also offers Friedenberg's "The School as a Social Environment," the Hughes, Becker and Geer piece on student culture in medical school, Becker's articles on teacher-student and teacher-principal relations, an article on educational aspirations of Negro mothers, an article on teachers' salaries, and several articles on the role of the teacher. In the area of the school as a socializing agent, Rossi and Rossi discuss the effects of parochial school education. Among other contributors are C. Wayne Gordon, Robert Havighurst, E. Digby Baltzell, Kitsuse and Cicourel, Martin Trow, and Talcott Parsons. Clearly this reader has a lot to offer.

The choice between these two readers must depend on the focus of the course to be offered. If the role of schools in the mobility process

is the chief topic or a comparative approach is featured, the Halsey, Floud, and Anderson reader must be preferred. Otherwise, the Bell and Stub covers a broader range of topics.

Three good specialized readers may be obtained in paperback. One is on American colleges and two are on student protest.

Nevitt Sanford's *The American College* is a standard work in its area, used in many courses related to higher education. Especially notable are Newcomb's chapter on college peer groups, the aforementioned Hughes, Becker and Geer essay, Summerskill's chapter on college dropouts, and Robert Knapp's essay on college teachers and their backgrounds. There are also additional articles on college teachers and a chapter on student personality change in college.

Protest! by Foster and Long and *Black Power and Student Rebellion* by McEvoy and Miller both provide concrete data on student demonstrations, both have articles by Richard Flacks analyzing the reasons why certain students are most likely to protest, and both treat the black student protester. The McEvoy and Miller book has a good article by Kenneth Keniston and an article on the role of police in escalating riots, but the Foster and Long book has a good essay by Clark Kerr, one by Alexander Astin, and Bill Morgan's article on the role of the faculty in student demonstrations. The decision here is once again a matter of taste and course focus, but I would (and did) pick the Foster and Long reader, which seems to present more hard data. My sense is that the Foster and Long reader is more widely adopted, but I have seen no sales figures on this and thus cannot be certain.

The importance of these readers in teaching the sociology of education is magnified by the lack of any really good textbook in hardback or paperback. Instead of a textbook, a general and a specific reader can be adopted.

The closest thing to a text that I can recommend is Willard Waller's classic *The Sociology of Teaching*. Simple and anecdotal in its presentation, it offers genuine insights into the role of the teacher, community attitudes toward schools and teachers, classroom interaction, and student society. Although it is not a new book, its insights definitely apply to today. Its breadth of coverage makes it text-like.

Two literatures that are highly accessible in paperback are the high school literature and the radical-reform literature. For those using *The American College*, a research monograph on the high school can provide course balance. Hollingshead's *Elmtown's Youth* is a real classic and I recommend it. One of the first works to document a middle-class bias in secondary schools, it shows the impact of the community on the schools. It also shows the way the community stratification system affects the student social system of cliques and dates. Its appealing presentation makes it my choice above Stinchcombe's *Rebellion in a High School*

and James Coleman's *The Adolescent Society. Rebellion in a High School* provides good evidence on the legitimacy of school authority, student alienation, discipline problems at school, and the relationship between high school training and the labor market. Its argument, though valuable, is complex and somewhat jumbled, and thus it is somewhat inaccessible to students and fails to interest them. The famous *Adolescent Society* is not only the most complex to read, but its conclusions are open to serious question. Although you may have heard a lot about this book and it is in paperback, I would suggest avoiding it in favor of *Elmtown's Youth*.

The two big names in the radical-reform movement are Edgar Friedenberg and Paul Goodman. If a single selection in a reader will not suffice for your treatment of Friedenberg, I recommend *Coming of Age in America*. Although he has other books in paperback, this one is the best statement of his overall viewpoint. Two essays by Paul Goodman, "Compulsory Mis-education" and "The Community of Scholars" have been combined into a single book. Although *Growing Up Absurd* is his most famous book, it deals little with schools, while *Compulsory Mis-education* and *The Community of Scholars* is all about schools. Goodman's ideas stimulate considerable student discussion and deal with current issues. Even though there is little supporting evidence, they can have a place in a sociology course and are considered a kind of sociology by many. I have adopted both *Coming of Age* and *Compulsory Mis-education*. I would avoid Silberman's *Crisis in the Classroom*, though it is in paper. While it seems to discuss education from a radical-reform viewpoint, I find in it a shotgun approach rather than a consistent intellectual position, and furthermore, only part of the book is about schools.

Two other well-known monographs in the sociology of education are in paper, and I recommend adding them to those already suggested. *The Educational Decision-Makers* by Cicourel and Kitsuse studies the role of the counselor and examines whether counselors help perpetuate social inequalities. *The Academic Marketplace* by Caplow and McGee is well written and informative about the labor market situation of college teachers. Systematic data and anecdotes complement each other in this popular book.

To sum up, then, a complete book list could include two readers, Waller, *Elmtown's Youth*, two radical-reform books, *The Educational Decision Makers*, and *The Academic Marketplace*. This would certainly give a good undergraduate exposure to the sociology of education.

The only neglected topic would be socialization, and here the best hardbacks would not be worth students' purchase, since only a few chapters from each would convey the basic arguments. I recommend the following library readings from hardbacks:

E. Durkheim, *Moral Education*, Chapters 4, 5, 15 and 16.
T. Newcomb and K. Feldman, *The Impact of College*, Chapter 2.
A. Greeley and P. Rossi, *The Education of Catholic Americans*, Chapter 3 and Chapters 5-7.
H. Becker, *Boys in White*. Chapters 8, 9, 10, 13, 14 and 16.

Aside from these few readings, however, most of the course can come right out of the recommended paperbacks. I consider this, in effect, an all-paperback course. I expect the trend toward more and more all-paperback courses to continue in sociology.

BIBLIOGRAPHY

Robert R. Bell and Holger Stub, eds., *The Sociology of Education: A Sourcebook*, Dorsey, rev. ed., 7.35; text ed., 5.50.

Peter Berger, *An Invitation to Sociology: A Humanistic Perspective*, Doubleday Anchor, 1.45.

George Berkley, *The Administrative Revolution: Notes on the Passing of Organization Man*, Prentice-Hall, 2.45.

Peter Blau and Marshall Meyer, *Bureaucracy in Modern Society*, Random, 2.50.

Leonard Broom and Philip Selznick, *Principles of Sociology*, Harper and Row, 5.95.

Donald Campbell and Julian Stanley, *Experimental and Quasi-Experimental Designs for Research*, Rand. 2.95.

Theodore Caplow and Reece McGee, *The Academic Marketplace*. Doubleday Anchor, 1.45.

Aaron Cicourel and John Kitsuse, *The Educational Decision-Makers*, Bobbs Merrill, 2.95.

Julian Foster and Durward Long, eds., *Protest: Student Activism in America*, Morrow, 2.95.

Edgar Friedenberg, *Coming of Age in America*, Random, 1.95

Paul Goodman, *Compulsory Mis-education and the Community of Scholars*, Random, 1.95.

Scott Greer, *The Emerging City: Myth and Reality*, Free Press, 2.45

———, *Governing the Metropolis*, Wiley, 3.95.

A. H. Halsey, Jean Floud, and C. Arnold Anderson, eds., *Education, Economy, and Society, A Reader in The Sociology of Education*, Free Press, 4.95.

Phillip Hammond, *Sociologists at Work: The Craft of Social Research*, Doubleday Anchor, 1.95.

Michael Harrington, *The Other America*, Penguin, 1.25.

August Hollingshead, *Elmtown's Youth*, Wiley, 3.95.

James McEvoy and Abraham Miller, eds., *Black Power and Student Rebellion: Conflict on the American Campus*, Wadsworth, 4.95.

Robert Merton, *On Theoretical Sociology: Five Essays Old and New*, Free Press, 2.45.

Derek Phillips, *Studies in American Society*, volume 2, Crowell, 3.25.

Nevitt Sanford, ed., *The American College: A Psychological and Social Interpretation of Higher Learning*, Wiley, 8.50.

Arthur Stinchcombe, *Construction Social Theories*, Harbrace, 5.50.

———, *Rebellion in a High School*, Quadrangle, 2.65.

Willard Waller, *The Sociology of Teaching*, Wiley, 3.95.

W. Wallis and Harry Roberts, *The Nature of Statistics*, Free Press, 1.95.

Eugene Webb, *et al.*, *Unobtrusive Measures: Nonreactive Research in the Social Sciences*, Rand, 4.25.

SOCIAL FACTORS IN READING INSTRUCTION

JOE BRUNNER

In his book, *High School Students Speak Out*, David Mallery (1962) reports on some rather revealing conversations with high school students. In response to the question, "What did you read that struck you as particularly interesting or worthwhile . . .?" an 11th grade student replied:

> Well, let's see. We read Paradise Lost but that was pretty cut and dried. Then . . . there was Shakespeare . . . but that was pretty hard to understand a lot of the time. . . .We did read some drama. We did have a free reading program that we got marked on. It wasn't the number of books we read, it was the kind of books, you know what I mean. . .? (p. 19)

A fairly typical and candid response to a question regarding our literature programs? An atypical and "not so candid" response from a carefree student who didn't take the interview seriously enough? Obviously whichever position the reader finds himself aligned with will to a large degree be a result of his experiences with schools, teachers and curricula. It is not within the scope of this paper to directly comment on nor analyze the nature of those experiences. Writers such as Paul Goodman, Edgar Friedenberg, Jonathan Kozol, John Holt, and most recently Ivan Illich have been both prolific and perceptive in reporting on the nature of the schooling process.

What is called for, however, is a comparative analysis of the nature of children's reading experiences in school with the nature of reading in a philosophical sense.

For example, the extent to which students are graded on their reading habits, tastes, choices, etc., *vis-a-vis* the major purpose of literature, i.e., enjoyment, will result in killing the very thing we're after—getting students to read, read, read!

This "killing" of reading begins in the elementary grades. From the start we tell children, "Now we will read a story" (from the basal reader), the children have an expectation of "story" based on their experiences with story-telling in the home, the folklore of the community, etc. The teacher begins the story, "Dick and Jane have a dog named Spot". A look of bewilderment on the children's faces? Why? What has occurred is that the children recognize a discrepancy between the definition of "story" by the teacher and their experiences with stories. To the extent that schools ignore this discrepancy is that degree to which children will be turned off by stories—in the first grade!!

Teachers should not call basals stories, but tell the children that there exists certain kinds of literature, the basal being just *one* type.

Also, we should tell our children that the mastery of certain skills in the basal will *free* them to read true story books. This way the basal becomes a means to an end, not an end in itself.

Children also get turned off at an early age by certain teachers who view literature as something that *can* be taught, and *must* be tested. This mentality of certain educators has resulted in students not wanting the books they read and re-read introduced into the curriculum. Mallery (1962) reports on five students discussing among other books, Camus' *The Plague*, Dostoyevsky's *Notes from Underground*, and Freud's *Interpretation of Dreams*. He questioned the students as to whether or not those books had been discussed in a course. "Oh no, that would kill them", replied one student. Another added, "You make them part of the curriculum and you kill them. Then it's the old lock step. You're reading for tests, for teacher's interpretation, for grinding analysis of point after point. . . .They ought to leave us something that's ours."

In essence, literature is or rather should be "just ours", a world of discourse, a world for the young and not so young, a world, as Leland Jacobs so aptly calls it, "that is, but never was."

The values that teachers and students have regarding literature and reading can only be understood in social and philosophical contexts. It is for this reason that the first segment of this paper discussed the philosophical aspects of reading, albeit in a cursory way.

Social Factors in Reading

When students fail in the reading process, and the statistics about the years of retardation in the urban milieu is especially discouraging, one can turn to a number of places for causes. The obvious place to look for the answer is the child. Our cumulative folders with their precise diagnostic categories are filled with labels reflecting this orientation—i.e., stated simply, "it's the child's fault he's failing." This concept about children is rampant and readily accepted in many of our schools. According to this viewpoint, whatever the reason given (constitutional, environmental, or both) the child is viewed as being deficient in various ways. The remedial programs in speech, reading and language which our schools offer are often based on these assumptions about children. We are all familiar with the labels that are given to children who attend these programs, (culturally deprived, liguistically impaired, non-verbal, minimal brain damage, etc.). Aside from offering little information about the children, these labels are also specious. (Mackler and Giddings, 1967)

Another place one can turn to for causative factors is the area of teacher attitudes. The initial demands for accountability and decentralization of our urban schools grew out of, among other things, the feeling that classroom teachers (especially white teachers in predominately black and Puerto Rican schools could not possibly be tuned into the sociologi-

cal and educational needs of the children. Indeed, at one time in the 60's books were filled with personal accounts of the attitudes of classroom teachers in these urban schools. It wasn't too difficult to infer that teachers as a group were conspiring against the children in the schools. If it wasn't the teachers per se, it was a whole political monster working overtime to encumber the urban educational scene. (Stein, 1971)

This paper is not an attempt to analyze the many complex problems in urban education; however, this writer believes that there is credence in these points of view and encourages the reader to seriously peruse the literature in this area.

A third place one can look for causative factors in reading failure is in the materials themselves. Teachers must be made aware of the variety of materials available, but more importantly, they must become conscious of the ways they can use this variety to make the task of matching student and instruction an easier one. This plethora of reading material was made possible by the revolution in technology. This technology, when properly used by teachers, should extend their power, not limit it. For example, the SRA Kits initially brought about individualized and multiple level skill presentations, which when properly used could extend the power of the teacher. These same kits also brought about grouping patterns in classrooms that teachers were reluctant to experiment with. In many ways the same is true of the more "modern" kits such as *The Way It Is* (Xerox) and *The Reading Attainment System* (Grolier Educational Corporation).

The same technology has brought about the paperback revolution. (Not in the sense of "revolutionizing" the schools, however.) Cohen (1968) reported that basically the subject of paperbacks does not rate even a conference paper presentation in the tradition of normal research reporting. However, since one of the goals in this article is to shed some light on the social aspects of reading instruction, I would be remiss if the topic of paperbacks were circumvented. The prime focus in the area of paperbacks has been in what would commonly be called the "affective" environment. Fader and McNeil (1968) demonstrated in a rather convincing way that the placement of paperbacks in the environment of "disadvantaged" kids get them "hooked." Both the Norvell (1958) and the Squire and Applebee (1968) studies reinforce each other in their findings of reading preferences of students. Even without such research findings, the advantages of paperbacks are well known to both teacher and student alike. To the student the paperback offers privacy (he can get into it by himself), and it also offers him mobility (he can put it into his pocket and go). To the teacher the paperback offers new alternatives to the normal instructional program. As different readability levels, conceptual levels, interest levels and content levels are introduced into the curriculum, new and different kinds of meaning systems will be brought into the classroom. Furthermore, alternative modes of class-

room interaction will appear; students and teachers will be freer in their approach to one another. Perhaps initially the teacher will need to articulate this "new" feeling to his class; however, eventually students will internalize this approach to learning and truly feel involved in controlling their own destinies. James Coleman and others found that this feeling of control over one's destiny to be a critical variable in determining students' achievement levels. *See Equality of Educational Opportunity* (Washington: U. S. Government Printing Office, 1966).

Paperbacks also provide the teacher with a good opportunity to match the student and the material more closely than a single text could ever hope to do. When students choose a book to read they are in many ways expressing their needs, interests and concerns. It is for this reason that we as teachers should allow this biographical information to come through in their selections, readings and interpretations of literature. For example, Sarah E. Wright's novel *This Child's Gonna Live* will have totally different affective meanings for this writer than for a black woman rearing a family in the South. Whose meaning is "right" is not the question. What was the purpose of the novel, movie, poem, is not the question. Many times the author doesn't even know. When asked about the symbolism behind the song *The Yellow Submarine*, Ringo Starr replied, "there was none, we wrote that song for children."

What we must do is listen to what our students are saying. The play *The Me Nobody Knows* offers an excellent opportunity for insights into how our children feel about life in urban America. This writer has used the song "How I Feel" (from the above play) to demonstrate to teachers how sometimes it's actually difficult for children to convey their feelings. Also, graduate students as well as undergraduates delight in sharing their dreams about what they would do "If I Had A Million Dollars."

Mary Hayes Weiks' *The Jazz Man* is an excellent story to be read to students at all levels. Although not to be used as a sociological treatise of urban life in a black community, it certainly has a place in any literature program.

Virginia Olsen Baron's *Here I Am*, a compilation of poems by young blacks, Puerto Ricans, Indians, Eskimos, Americans, Cubans, Japanese, and Chinese is also excellent in reporting on the variety of emotions and feelings of our young. Conceived and created "so that some young Americans could speak out for themselves and for their brothers and sisters of all minority groups across the country." If you do not know them, read this anthology and listen to them.

Each teacher has his own special list of books, poems, plays, etc., that he cherishes and has found to be equally effective with his students.

Why with the abundance of literature available, is it reported that "clearly reliance on single texts, either language or literature, for all

students in a class remains characteristic of much instruction in English..."? (Squire and Applebee, 1968, p. 47)

One obvious answer is that the schools are "up-tight" about what books their students read. In the not so distant past, this "up-tightness" was manifested in the banning of books such as Salinger's *Catcher in the Rye*. Today the authors and titles have just changed; they read Hesse's *Steppenwolf*, Camus' *The Stranger*, Rubin's *Do It*, Cleaver's *Soul on Ice*, *The Autobiography of Malcolm X*, or the poetry of Langston Hughes.

In some cases it isn't even a book but an idea or a slogan. For example, one first grade teacher in Putnam County, New York, has come under considerable attack for displaying the poster, "War is not healthy for children and other living things." "We don't want our children taught about things that would frighten them, such as the race issue, pollution, war or sex..." (Sheehy, 1971) Apparently teaching about peace is even taboo in certain communities, commented one board of education member.

At the same time the students in many of our schools are calling for an end to the sterilized curriculum offerings with their prescribed reading lists. Many a concerned teacher is caught between the community's call for accountability (i.e., how can results be measured), and the students' demands for relevancy (many outcomes which cannot be measured).

A concluding word about teachers and the teaching of language is in order. It is this writer's opinion that teachers of our language (reading, English, literature), need to approach the task in a new and different way. What is called for is a combination socio-anthropological approach to teaching language in our schools.

Teachers could have their students conduct action research studies in the community to discover the origins and differences in vocabulary usages. In this way students would not only learn the variety of meanings in words, but could also get some insights into the sociological and linguistic forces which led Ossie Davis (1969) to conclude that "The English Language Is My Enemy," Roger Shuy's *Discovering American Dialects* (NCTE) is highly recommended to all teachers of our language.

Finally, if reading materials are to achieve some instructional objective then teachers need to become aware of the basic principles for selections. Goodman and others in *Choosing Materials to Teach Reading* have presented a comprehensive discussion on the psychological, sociological, educational, linguistic and literary principles to consider when selecting materials. Although *all* of these criteria need not be used for each selection, the awareness of them will make teachers conscious of the reasons they've chosen material to place in the students' perceptual, affective and cognitive environments.

Let us have no more national surveys of what students *do* and do not like to read, and then in the tradition of the past violate those interests in our selection of literature for them.

REFERENCES

Baron, Virginia Olsen. *Here I Am.* New York: Bantam Books, 1969.

Camus, Albert. *The Plague.* New York: Random House.

Cleaver, Eldridge. *Soul on Ice.* New York: Dell.

Cohen, S. Alan. "The Use of Paperbacks in the Classroom: Research and Implication." *Proceedings of the College Reading Association*, 9, Fall, 1968, 74-78.

Coleman, James, and Others. *Equality of Educational Opportunity.* Washington, D. C.: U. S. Government Printing Office, 1966.

Davis, Ossie. "The English Language Is My Enemy." *IRCD Bulletin*, Publication of the Educational Information Retrieval Center on the Disadvantaged, 5, Summer 1969, 13-15.

Dostoyevsky, Fyodor. *Notes from Underground.* Baltimore: Penguin Books.

Fader, Daniel N. and McNeil, Elton B. *Hooked on Books: Program and Proof.* New York: Berkley Publishing Co., 1968.

Freud, Sigmund. *Interpretation of Dreams.* New York: Avon Books.

Goodman, Kenneth, and Others. *Choosing Materials to Teach Reading.* Detroit: Wayne State University Press, 1966.

Hesse, Herman. *Steppenwolf.* New York: Bantam Books.

Joseph, Stephen M. (Ed.) *The Me Nobody Knows.* New York: Avon Books, 1969.

Mackler, Bernard, and Giddings, Morsley G. "Cultural Deprivation: A Study in Mythology." In Dentler, Robert, Mackler, Bernard and Warshauser, Mary Ellen (Eds.) *The Urban R's.* New York: Praeger Publishers, 1967.

Malcolm X. *The Autobiography of Malcolm X.* New York: Grove Press.

Mallery, David. *High School Students Speak Out.* New York: Harper & Row, 1962.

Norvell, George. *What Boys and Girls Like to Read.* Morristown, N. J. Silver Burdett Co., 1958.

Rubin, Jerry. *Do It.* New York: Simon & Schuster.

Salinger, J. D. *Catcher in the Rye.* New York: Bantam Books.

Sheehy, Gail. *The Putnam County Witch Trial.* New York Magazine. May 3, 1971.

Shuy, Roger. *Discovering American Dialects.* Champaign, Ill.: National Council of Teachers of English.

Squire, James R. and Applebee, Roger. *The National Study of High School English Programs: High School English Instruction Today.* New York: Appleton-Century-Crofts, 1968.

Stein, Annie. "Strategies for Failure." *Harvard Educational Review.* 41, May, 1971, 158-204.

Weiks, Mary Hayes. *The Jazz Man.* New York: Atheneum, 1968.

Wright, Sarah. *This Child's Gonna Live.* New York: Delacorte Press, 1969.

THE VICTORIAN NOVEL

JOAN COHEN

Any course in the Victorian novel is first of all a course in the novel and its formal, philosophical, historical and social bases. As a result, such a course must, of necessity, indicate an awareness of historical-sociological, psychological, and formal kinds of criticism as "handles" for discussing and teaching the novels. I should like to outline for the teacher-critic a number of possible organizations for such a course with the single stricture that the books to be taught be currently available in paperback editions.[1]

The usual starting point for all such courses is chronology. The teacher can simply select one or more novels by each of several well-known authors and teach them in order of publication. To support, through this selection, stylistic evolution, is more difficult since the novel in the nineteenth century cannot be shown to "develop" along any specific lines. Only an analysis which would take into consideration novels of the eighteenth century, such as those by Fielding and Richardson, or which would deal with the twentieth century works of D. H. Lawrence and James Joyce as responses to the fiction of the Victorians could hope to say something true about the progressive development of the form. After all, such very different novelists as Thackeray, Dickens and George Eliot are all writing at approximately the same time. Chronology, then, is *not* especially helpful as more than a most basic guide to course organization.

One type of organization for the Victorian novel is that which bases its discussion upon sociology. It presumes, through course titles such as "The Novel and Society" or "The Novel in Victorian England" to consider the inter-penetration of the work and its time, the relationship between the individual and his social matrix, and, by implication, the similarities and dissimilarities between that period and the present. To teach such a course one might consider such themes as the "new" materialism, the rise of the middle class, the effects of industrialism, the decline of an agricultural society, the conflict between old and new values, and the status of the poor, the working classes and women.

Among the books which deal with such themes are: Dickens' *Hard Times*, *Bleak House*, *Little Dorrit*, and *Oliver Twist*. Just about any novel by Dickens will focus upon the evils of institutions—prisons, schools, laws—and his response to the new industrial society. It will be seen that Dickens' anger and pity is different from George Eliot's. Although Eliot's is perhaps a more objective view of institutions and

[1]Appended to this essay is a *selected* list of editions of the novels mentioned, alphabetically by author. Also included is a brief list of important studies of the novel available in paperback.

men. Lacking the reforming passion of Dickens, her response to change, in *Middlemarch*, is to depict the Victorian rural community as a symbiotic organism maintained by the necessary inter-connection of its members. In the earlier *Adam Bede*, however, she seemses to write out of a pastoralism which ignores the difficulties of the present. Mrs. Gaskell's *Mary Barton*, like Dickens' *Hard Times*, focuses upon the new industrialism. She reports upon the industrial slums of Manchester but her response is more traditional than Dickens. Later, Thomas Hardy's *Jude the Obscure* shows how society conspires with fate to destroy men's aspirations, limit his sexual freedoms and make his world ugly. D. H. Lawrence, from the standpoint of the twentieth century, begins to discuss much more openly the Victorian period in which he begins life. In *The Rainbow* and *Women in Love* he is concerned with, among other things, the ugliness of industrialism and the change from a pastoral to an industrial economy and the effect such a change has upon his sensitive characters, particularly upon his female characters.

The Victorian attitude toward women as revealed in the novel is another area of interest to the sociological critic which has been revived by the concern with women's roles and rights at the present time. A course which deals with the subject of the "woman problem" (as it was called even in the Victorian era) might relate the status of real women, to the creation of fictional female characters by male and female authors, and the underlying assumptions of such characterizations. A starting point for such a discussion might be the frequently made comment that the novel of the period depicts only three kinds of female characters—the angel-wife-mother or daughter, the "fallen" woman, and the female outlaw who by choice or accident has been separated from her natural social group.

The dichotomy between the perfect woman and the outlaw and fallen woman as evidenced in novel after novel is a reflection of the ambivalent attitude of the Victorian world toward aggressive, self-reliant females toward the "sins" of adultery and unlawful copulation; and toward Woman's roles as mother and seductress, Mary and Eve. Lengthy dissertations have been written on the fallen woman, revealing that Dickens as well as many other writers of the period, were preoccupied with the circumstances of her fall and the nature of her regenerate or unregenerate end. You can trace her progress in Scott's *The Heart of Midlothian*, in Dickens' *David Copperfield*, in *Bleak House*, in George Eliot's *Mill on the Floss*, in Hardy's *Tess of the D'Urbervilles*, and even more evidently in the lesser fictions of the era. The outlaw figure is represented by Becky Sharp in Thackeray's *Vanity Fair* (the *locus classicus* for the vigorous, exciting, unvirtuous heroine); Miss Wade in Dickens' *Little Dorrit*; and Lizzie Eustace in Trollope's *The Eustace Diamonds*. (For her male counterpart consider the morally-complex Jim in Joseph Conrad's *Lord Jim*.)

The Good Woman and the Bad Woman, Esther Summerson in *Bleak House* and Hetty Sorel in *The Mill on the Floss*, both reflect the Victorian ideal of love in marriage or in family as the only perfect love, non-violent, non-sexual. An alternative tradition, however, provides some middle ground (as Dickens never does) between the angel woman and the devil in skirts. Charlotte Bronte, in both *Jane Eyre* and *Villette*, offers examples of the independent, self-supporting, thinking and feeling woman; Anthony Trollope's heroines are all possessed of spirit and intelligence; George Meredith, in *The Egoist*, preaches that woman has a brain and ought to use it to make choices about her own life; George Moore, in *Esther Waters*, depicts a heroine who has had an illegitimate child but raises him, loves him, and is worthy of having him; George Eliot, in *Middlemarch* laments, in thoroughly "modern" terms, the lack of opportunity for her heroine to find a vocation in a world dominated by men.

The study of individual female characters and of attitudes *toward* character, the analysis of woman's psyche and resultant behavior, can provide insight into certain of the stereotypes of women entrenched in fiction and life since the nineteenth century. Victorian fiction which is the repository of the myth of woman and its means of continued propagation, can also be its own corrective. Using the novel to say something about the position of women can give a more general insight into woman's (and man's) relationship with society during different historical epochs and explain something about woman's status today.

That there is a certain speciousness in using single novels as "facts" for social history, however, can be suggested by including within a sociologically based course any two novels which *both* purport to "describe" Victorian life but which present antithetical views of that life. For example, Anthony Trollope's *Barchester Towers*, provides an accurate transcription of Victorian middle class manners and morals. *Barchester Towers* shows how people did live. Samuel Butler's *The Way of All Flesh* also describes the way men live, and, according to Arnold Kettle, it "tells more of the truth about the Victorian age than any other novel of the century excepting Dickens' books and *Wuthering Heights*."[2] It however, does more than describe. It condemns. It attacks Victorian morality, Victorian religion and Victorian education. Both novels tell us about the world and the period, but tell it from different points of view. A distinction must be made, then, among novels based upon whether they seem to describe their society or to criticize it, whether they recognize and desire that the reader become aware of specifically Victorian problems and issues and possibly seek to put forth solutions to these, or whether they wish to view the Victorian experience in some less critical context. In spite of these complexities and possible difficulties, the so-called "sociological approach" gives form to a course

[2]Arnold Kettle, *An Introduction to the English Novel* II (N.Y.: Harper & Row), P. 40, 1961.

which deals in a number of salient ways with the novel in its own time, while suggesting how the present age is a product of or even a simple repetition of the past. Such comparisons can illuminate the relationship between the individual and society in all eras.

Despite the validity of the sociological approach and what it can reveal to the critic or reader about life beyond the novel, it leaves out much of what makes the novels interesting to those unconcerned with man primarily in his social relationships. The modern reader, educated to think in terms of a character's personal self, in terms of how the subconscious operates, will want to discuss the novels from the point of view of the psychology of their characters, and the meaning of their actions in Freudian terms for what that can tell him about how the human psyche works and what the author consciously or unconsciously reveals. This pioneered by such critics of the Victorian novel as J. Hillis Miller and Steven Marcus and Morse Peckham, focus upon how well the author understands the workings of the human mind as evidenced by the development of character, or it may look in the novel for patterns of human behavior as they have been described by Freud and his disciples.

The psychological approach teaches Charlotte Bronte's *Jane Eyre* and *Villette* as frank studies in the passions of the isolated human psyche (and the blinding of Rochester in *Jane Eyre* as the subconscious desire of Jane/Charlotte to castrate and dominate the male); *Wuthering Heights* as an unconscious wish for male sexual victory as represented by Heathcliff's continued breaking down of doors behind which a fearful but desiring Cathy waits; Dickens' *Oliver Twist* and *David Copperfield* and *Great Expectations* as the search for the lost or missing father; and *Jude the Obscure* as a study in female repressions evidenced by Sue Brideshead's distaste for sex. By the twentieth century, however, as Freudian ideas become popularly disseminated, novelists appear to employ them more consciously. D. H. Lawrence's classic study of Paul Morel's Oedipus complex in *Sons and Lovers*, and of female sexuality in its many aspects, in *Women in Love* and *The Rainbow*, and Joyce's habitation of the minds and psyches of Bloom and Molly and Stephen with their sexual fantasies in all their psychological complexity in *Ulysses* make it evident that the psychological approach to the novel is not only valid but essential to the comprehension of the works and their meanings.

In sociological and psychological criticism the emphasis is upon the minds of the characters and the author, and upon the relationships among characters as these reflect relationships in the "real" world. Both kinds of criticism make the assumption that the work of art is connected to life and must be discussed with the world as its reference point. Formal analysis, on the other hand, (also called "new critical") tends not to concern itself with the question of the novel's connection with

"life." Instead, it sees each work as an "artifact" and asks "how is it made?" and "to what end?"

Form itself is an ambiguous term which I take to mean how the novel is organized, how it is put together, how it is unified and controlled by the author, what his point of view is, and to what end he is influencing the reader. The formal approach is both separatist and inclusivist. It asks, "how is each novel like *all* novels?" As a result, a course organized along the lines of the formalist approach will probably deal with novels one at a time, rather than as they reveal universal ways of organizing and responding to experience.

A discussion of form might begin with "plot" which may be described as the simple arrangement of events in the narrative or, in a more inclusive sense as the various kinds of movements of action, sense, the interpretation of character, event, purpose, and even metaphor and symbol which makes each novel's plot unique, and not simply the evocation of an archetypal action or the legacy from plots of Greek tragedy, Greek romance, and Old and New Comedy. In these terms it may be helpful to organize a course in the Victorian novel, first of all, around the concept of "panoramic plot" because in the nineteenth century there are triumphant attempts to write (and I believe to unify) vast works with numerous plots and subplots, with a multitude of primary and secondary characters. Such a course might consider how the plots of these large works *are* really organized: Scott's *Old Mortality* could be treated, then, as a novel whose parts are tied together in subtle ways within a framework of past history in a context of present knowledge; *Vanity Fair* as a double plot organized around the see-saw motion of the rise of Becky Sharp and the fall of Amelia Sedley alternately (and the meaning of this pattern), and also, as the development of the novel of society in flux; the novel, as he called it, "without a hero," Dickens' *Bleak House* could be taught as a multiple plot novel built around the idea and the action of "discovery" which is complemented by its detective story plot pattern, but also as a novel in which characters continually connect and disconnect, move in and out of its shadowy fog-bound world. The "fog," Chancery court, flight, and death provide imagery connections which work along with the plot. Still another so-called "panoramic novel" is *Middlemarch*. Here there are several plot strands. Also, Dorothea's and Lydgate's plots are linked by each one's discovery of the limitations of his world upon human aspiration. Their plots, and the plots of other characters are further held together by the enforced interaction of all characters in the small space of the community which binds all together and creates its *own* moral force which works against the moral force of the principal characters. The author links the plots with her moral interpretation of the action. In *Orley Farm*, by Trollope, there are two plots, also, and multiple characters. The two plots comment upon each other by providing a "mythic" or traditional New Comedy love plot with a happy ending which is

pitted against a principal plot in which the chief character moves toward her tragic but essentially unheroic end. The double plot and the panorama of society are used for ends different from those in either *Vanity Fair* or *Bleak House*, for example. In Trollope's *Barchester Towers*, on the other hand, the panoramic plot plays down drama and romance to concern itself with the revelation of characters and their moralities in a carefully and comically delineated society. Arnold Bennett's *Old Wives' Tale*, one of the last of the large, panoramic novels solidly in this Victorian tradition, has a simple structure, often termed "chronicle" for it tells the stories, separate and together of two sisters and their lives from childhood through death. Thus it requires no complex organization on the scale of Dickens' *Bleak House*, or Scott's *Old Mortality*. A final example of panorama which is *not* Victorian is Joyce's *Ulysses*. Here, although the whole of Dublin, and possibly, by implication, the entire world is microcosm, is revealed, and although there are *numerous* characters who connect and disconnect, instead of the multiple plot, one finds artful plotlessness, the "chroncile" again, a lifetime suggested by the time structure of the "day" itself. The novel's form is a unique adaptation of the panorama while it appears to disclaim such parentage absolutely, but its action is far different from that of the tightly plotted *Bleak House*.

In contrast, the so-called "dramatic plot," in Edwin Muir's terms, contains just a few characters who are involved in a tightly contained action, and is very different in form from the panoramic novel. A course organized around form in general, and plot in particular might discuss some of the following dramatic or directly focused works: *Emma* or *Pride and Prejudice* or *Mansfield Park* by Jane Austen; *Wuthering Heights* by Emily Bronte; *Jane Eyre* by Charlotte Bronte; *Hard Times* or *Great Expectations* by Dickens; The *Egoist* by George Meredith; *The Mayor of Casterbridge* by Hardy; *Lord Jim* by Conrad; *Women in Love* by Lawrence. I spoke earlier about the importance of unifying metaphor and symbol as an element of new critical analysis. A course which sought to talk in formal terms about this relationship of plot and symbol might deal with the fire in *Hard Times*, the river in *Mill on the Floss*, and *Our Mutual Friend*, the fog in *Bleak House*, the prison house in *Little Dorrit*, the sea in *Lord Jim* or *The Secret-Sharer* and the jungle in *Heart of Darkness*, the horses and the light in *The Rainbow*. These are just a few of the many novels which may be dealt with in symbolic and at the same time formal terms, in terms of structure interpenetrated with meaning. Still another refinement of such an approach to form can lead to an examination of the texture of language in the novel.

Form, on the other hand, as some critics have maintained, is not plot or language or symbol so much as it is the relationship of the point of view to the subject matter, the connection between narrator and narrative, and, as a result, between narrator and audience. The question

of point of view in general can be taken up by examining the employment of different kinds of narrators and resultant varying points of view. Thus, it can be said that Emma is told through the consciousness of a judging third person who gives the appearance of objectivity but is sympathetic to and actually makes the reader sympathetic to but discriminating about the heroine's actions. *Great Expectations* shows Pip, grown up, viewing, in the first person, his own earlier misconceptions. *Wuthering Heights* has two narrators external to the action--one close to it, the family retainer Nelly Dean, and one a stranger from the city, Lockwood--who cannot understand the main narrative as it is revealed to him through Nelly and through his own observation. Point of view causes a refraction of the highly romantic narrative through a pragmatic and a "cool" narrator. *Bleak House* tries to gain a double perspective through a combination of first person narration and third person omniscient. *Vanity Fair* has an intrusive author who makes ironic comments about *all* his actors but does not seem to tell the audience what he thinks about the worth of each of these characters or how properly to evaluate them. *Middlemarch's* narrator asks the reader to assent to a fair-minded, *intellectual* assessment of the heroine and her world by a philosophical intrusive author. *Lord Jim* and *Heart of Darkness* take moral questions, questions of moral choice and their psychological ramifications and pass them through the mind of Marlow, who, even more than Jim, "learns" from the experience of the narrative. It is evident, then, that point of view is connected, in the novel, with moral evaluation and both of these become elements of the novel's "form" or pattern. For, as Wayne Booth says, "when human actions are *formed* to make an art work, the form that is made can never be divorced from the human meanings, including the moral judgments that are always implicit when human beings act."[3] In the twentieth century novel, as represented particularly by Joyce's *Ulysses*, however, the theme of moral choice becomes less important, and the narrator is replaced by a series of consciousnesses, the "selves" of Bloom and Molly and Stephen and numerous impersonal voices who narrate their separate views of events.

Still one more way to talk about novels in terms of "form" is to discuss them as kinds of forms or combinations of forms or genres, as, for example, autobiographical narratives: *David Copperfield* or *Great Expectations;* or as fairytales or romances: *Ivanhoe, Oliver Twist, Jane Eyre, Wuthering Heights,* George Eliot's *Romola;* or as different species of comedy: *Pickwick Papers, Vanity Fair, Barchester Towers, Middlemarch, The Egoist* and *Ulysses*. This leads the critic almost inevitably into definitions of comedy and tragedy, of fairytale and realism, key questions which can neither be ignored nor fully answered, and which suggest that "form" is a very complex issue indeed and that most courses

---

[3]Wayne Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press) P. 397, 1961.

on the novel will deal with it in one way or another, in its aspects of plot, of technique, of image patterns, of point of view and/or of genres or modes.

In summary, it can be seen that there is no one "best" approach to organizing and teaching the Victorian and early twentieth century English novel, that only a syncretism which focuses upon each work in as many ways as possible in order to get at its essence, which tries to deal with a number of fine works by respected authors, which talks in terms of the theme of each, the contents of each, the form of each, the psychology of the characters of each and the world of each, can begin to do justice to each work. Using many approaches in order to teach the *best* novels or using a different approach for each one serves to "create" the novels anew for teacher and student each time they are taught in a different way.

LIST OF SELECTED PAPERBACK EDITIONS OF NOVELS CITED IN THE TEXT

Jane Austen

Pride and Prejudice: Riverside, 1.80; Signet, .50; an annotated text with critical essays, edited by Donald J. Gray, Norton Critical editions, 1.95; text, backgrounds and criticism, edited by Bradford Booth, Harcourt-Brace, 3.50.

Emma: Dell, .60; Signet, .75; edited by Ronald Blythe, Penguin, 1.25; edited by Lionel Trilling, Riverside, Houghton Mifflin, 1.25.

Mansfield Park: edited by Reuben Brower, Riverside, Houghton Mifflin, 1.35; Dell, .75; Tony Tanner, ed., Penguin, 1.45; Signet, .75.

Arnold Bennett

Old Wives' Tale: Signet, .75.

Charlotte Bronte

Jane Eyre: text ed. by Richard J. Dunn, ed., Norton, 1.95; Dell, .60; Durabind edition, New American Library, 1.50; edited by Mark Schorer, Riverside, 1.95; edited by Q. D. Leavis, Penguin, 1.25.

Villette: edited by Geoffrey Tillotson and Donald Hawes, Riverside, 1.95.

Emily Bronte

Wuthering Heights: Dell, .75; Signet, .50; edited by David Daiches, Penguin, 1.25; edited by William M. Sale, Jr., Norton Critical ed., 1.95; edited by V. S. Pritchett, Riverside, 1.35; edited by Thomas Moser, text, sources, criticism, Harcourt-Brace, 3.25.

Samuel Butler

The Way of All Flesh: edited by Howard F. Daniel, Riverside, 1.50; Signet, .60; edited by Richard Hoggart, Penguin, 1.25; text edition, Holt, 1.98.

Joseph Conrad

Heart of Darkness: edited by Robert Kinbrough, annotated, Norton Critical edition, 1.55; edited by Franklin Walker, incl. *Secret Sharer*, Bantam, .95; incl. *Alymayer's Folly* and *Lagoon*, Dell, .60; and other stories, Duraflex,

Houghton Mifflin, 1.60; and *The Secret Sharer*. Signet, .60; with backgrounds and criticisms, edited by Leonard F. Dean, Prentice-Hall, 3.95.

Lord Jim: Signet, .50; Washington Square Press, .45; edited by M. D. Zabel, Riverside, 1.75; edited by Thomas Moser, annotated, Norton Critical, 1.95.

Charles Dickens

Bleak House: Signet, 1.25; edited by M. D. Zabel, Riverside, 1.95; edited by Edgar Johnson, Dell, .95; text ed., Holt, 2.95.

David Copperfield: edited by Gerald H. Ford, Riverside, 2.25; edited by Harry Shefter, *et al.*,Washington Square Press, .95; edited by Trevor Blount, Penguin, 1.95.

Dombey and Son: Signet, .95; edited by Edgar Johnson, Dell, .95; edited by R. D. McMaster, text ed., Odyssey, 1.75.

Great Expectations: edited by R. D. McMaster, text ed., Odyssey, 1.75; edited by Earlie Davis, Holt, 1.95.

Little Dorrit: edited by John Holloway, Penguin, 1.95; edited by R. D. McMaster, text ed., Odyssey, 2.95.

Hard Times: Signet, .95; edited by William Watt, text ed., Holt, 1.75; Dutton, 1.55; edited by George Ford and Sylvers Monod, Norton Critical, 1.95.

Pickwick Papers: edited by Edgar Johnson, Dell, .95; Signet, 1.25.

Oliver Twist: text ed., Amsco, 1.20; edited by J. Hillis Miller, Holt, 1.95; Signet, .75; edited by Angus Wilson, Penguin, 1.45.

Our Mutual Friend: edited by Stephen Gill, Penguin, 3.95; Signet, .95.

George Eliot

Adam Bede: text ed., Holt, 2.25; Washington Square Press, .75; edited by John Paterson, Riverside, 1.95.

The Mill on the Floss: edited by Gordon Haight, Riverside, 1.95; Signet, .95; Collier Macmillan, .95.

Middlemarch: edited by William J. Harvey, Penguin, 1.45; edited by Gordon Haight, Riverside, 1.75; Collier, Macmillan, 1.50.

Mrs. Gaskell

Mary Barton: edited by Stephen Gill, Penguin, 2.45; Norton, 1.95.

Thomas Hardy

Jude the Obscure: edited by Robert Heilman, Harcourt Brace Jovanovich, .95; Signet, .75; Dell, .75; edited by Irving Howe, Riverside, 1.85.

The Mayor of Casterbridge: edited by Kenneth Lynn and Arno Jewett (Illus.), Duraflex, Riverside Duraflex, Houghton Mifflin, 1.60.

Tess of the D'Urbervilles: edited by Robert Heilman, Bantam, .95; edited by William Buckler, Riverside, 1.25; edited by M. W. Steinberg, text ed., Odyssey, 1.65; edited by Scott Elledge, annotated, with critical essays, Norton Critical, 1.95.

James Joyce

Portrait of the Artist as a Young Man: edited by Richard Ellman, Viking,, 1.65; text criticism edited by Chester G. Anderson, Viking, 2.25.

D. H. Lawrence

The Rainbow: Viking, 1.85.

Sons and Lovers: text and criticisms, Viking, 2.45.

Women in Love: Viking, 1.95; Bantam, 1.25.

George Meredith

The Egoist: Signet, .75; edited by George Woodcock, Penguin, 1.25; edited by Lionel Stevenson, Riverside, 1.35.

George Moore

Esther Waters: edited by Lionel Stevenson, Riverside, 1.25.

Sir Walter Scott

The Heart of Midlothian: edited by John Raleigh, Riverside, 1.95.

Old Mortality: edited by Alexander Walsh, Riverside, 1.75.

Ivanhoe: Signet, .75; Harper & Row, .85; Dell, .75.

William Thackeray

Vanity Fair: edited by John Dodds, textual edition, Holt, 2.25; edited by Geoffrey and Kathleen Tillotson, Riverside, 2.75; Signet, .95; edited by F. E. Priestley, Odyssey, 2.65; text ed., Amsco School Pubs., 1.85.

Anthony Trollope

Barchester Towers: Washington Square Press, .45; text ed., Holt, 1.25; incl. *The Warden*, Modern Library, 1.25.

The Eustace Diamonds: edited by Stephen Gill, Penguin, 1.95.

Selected Works of Novel Criticism and Theory:

Allen, Walter. *The English Novel*, Dutton, 1.95.

Booth, Wayne. *The Rhetoric of Fiction*, University of Chicago Press, 2.95.

Daiches, David. *The Novel and The Modern World*, rev., University of Chicago Press, 1.95.

Forster, E. M. *Aspects of the Novel*, Harcourt Brace Jovanovich, 1.45.

Kettle, Arnold. *Introduction to the English Novel*, Harper & Row, 1.75.

Miller, J. Hillis. *The Form of Victorian Fiction: Thackeray, Dickens, Trollope, George Eliot, Meredith, Hardy*, University of Notre Dame Press, 1.95.

Muir, Edwin. *Structure of the Novel*, Harcourt Brace Jovanovich, 1.65.

Sale, William M. *Discussions of the Novel*, Heath, 2.25.

Scholes, Robert, ed., *Approaches to the Novel*, Chandler, 3.95.

Stevick, Phillip, ed. *The Theory of the Novel*, Free Press, 3.95.

Tillotson, Kathleen. *Novels of the Eighteen-Forties*, Oxford University Press, 2.25.

Van Ghent, Dorothy. *The English Novel: Form and Function*, Harper & Row, 1.45.

TITLE INDEX

A
A CERTAIN SMALL SHEPHERD, 22
A CHILD IS WAITING, 19
A GIRL CALLED AL, 27, 29
A GIRL LIKE ME, 35
A HORSE CAME RUNNING, 27, 29
A SHORT HISTORY OF THE MOVIES, 52, 55
A WIZARD OF EARTHSEA, 35
A WONDERFUL, TERRIBLE TIME, 23
A WRINKLE IN TIME, 34
ACADEMIC MARKETPLACE, THE, 62, 63
ACROSS FIVE APRILS, 36
ADAM BEDE, 72, 79
ADMINISTRATIVE REVOLUTION, THE, 57, 63
ADOLESCENT SOCIETY, THE, 60, 62
ADVENTURES OF A SPIDER, THE, 23
ADVENTURING WITH BOOKS, 32
ALAS, BABYLON, 36
ALYMAYER'S FOLLY, 78
AMERICAN CINEMA: DIRECTORS AND DIRECTIONS 1929-1968, THE, 53, 56
AMERICAN COLLEGE, 61, 63
AMERICAN LIBRARY ASSOCIATION BULLETIN, MAY 1969, 11
AMOS FORTUNE, FREE MAN, 49
AN EIGHTEEN-YEAR-OLD LOOKS BACK ON LIFE, 38
AN INTRODUCTION TO THE ENGLISH NOVEL, 73
AN INVITATION TO SOCIOLOGY, 58, 63
ANCHOR MAN, 23
ANDROMEDA STRAIN, THE, 34
ANN AURELIA AND DOROTHY, 22
APPROACHES TO THE NOVEL, 80
APRIL MORNING, 35
ARE YOU THERE GOD? IT'S ME MARGARET, 26, 29
ARTHUR ASHE: TENNIS CHAMPION, 23
ASPECTS OF THE NOVEL, 80
AUTOBIOGRAPHY OF A SCHIZOPHRENIC GIRL, THE, 19
AUTOBIOGRAPHY OF MALCOLM X, THE, 69, 70, 37
AVENGERS, THE, 49, 50

B
BARCHESTER TOWERS, 73, 76, 77, 80
BEHIND THE CAMERA: THE CINEMATOGRAPHER'S ART, 52, 55
BEHIND THE SCREEN, 52, 55
BETTER PART, THE, 19
BEWITCHED, 48, 50
BIBLE, THE, 7
BICYCLE THIEF, THE, 53, 55
BIG BLUE ISLAND, 26, 29
BIG SEA, THE, 48
BLACK EXPERIENCE IN CHILDREN'S BOOKS, THE, 23
BLACK IS BEAUTIFUL, 22
BLACK LIKE ME, 36

BLACK POWER AND STUDENT REBELLION, 61, 63
BLEAK HOUSE, 71, 72, 73, 76, 77, 79
BLESS THE BEASTS AND CHILDREN, 17, 18, 19, 34
BLOWFISH LIVE IN THE SEA, 26, 29
BLUE ANGEL, THE, 53, 56
BONANZA, 47, 48, 50
BOOK BAIT, 31
BOOKS AND THE TEEN-AGE READER, 32
BOOKS FOR YOU, 31
BOOKS, YOUNG PEOPLE, AND READING GUIDANCE, 32
BOY IN WHITE, 63
BOY WHO COULD MAKE HIMSELF DISAPPEAR, THE, 36
BRADY, 22
BRADY BRUNCH, THE, 45, 46, 49, 50
BUREAUCRACY IN MODERN SOCIETY, 57, 63
BURNISH ME BRIGHT, 19
BUTCH CASSIDY AND THE SUNDANCE KID, 53, 55
BUTTERFLY REVOLUTION, THE, 36

C
CAINE MUTINY, THE, 37
CALL ME CHARLIE, 32
CALL OF THE WILD, 46, 48
CARNAL KNOWLEDGE, 53, 55
CATCHER IN THE RYE, THE, 8, 37, 69, 70
CAY, THE, 34
CHARLIE STARTS FROM SCRATCH, 23
CHILD BUYER, THE, 15, 16, 19
CHILDREN AND BOOKS, 29, 30
CHILDREN AND LITERATURE, 32
CHILDREN'S BOOKS: AWARDS AND PRIZES, 32
CHOOSING MATERIALS TO TEACH READING, 69, 70
CINEMA AS ART, THE, 52, 56
CITIZEN OF THE UNIVERSE, 48
COMING OF AGE IN AMERICA, 62, 63
COMPULSORY MIS-EDUCATION AND THE COMMUNITY OF SCHOLARS, 62, 63
CONGO BOY, 32
CONSTRUCTING SOCIAL THEORIES, 60, 63
CONTENDER, THE, 35
CONVERSATIONS IN THE RAW, 54, 56
COOL COS, 43, 46, 49
CORDUROY, 21
CRISIS IN THE CLASSROOM, 62

D
DARK SHADOWS, 46, 47, 48
DAVE'S SONG, 34
DAVID COPPERFIELD, 72, 74, 77, 79
DAYBREAK — 2250 A.D., 34
DEAD END SCHOOL, 22
DIARY OF A YOUNG GIRL, 46, 49
DIBS, IN SEARCH OF SELF, 19
DID YOU CARRY THE FLAG TODAY, CHARLEY?, 28, 29

DISCOVERING AMERICAN DIALECTS, 69, 70
DISCUSSIONS OF THE NOVEL, 80
DO IT, 8, 69, 70
DOMBEY AND SONS, 79
DON'T PLAY DEAD BEFORE YOU HAVE TO, 26, 27, 30, 36
DOORS TO MORE MATURE READING, 31
DO YOU SLEEP IN THE NUDE?, 54, 56
DREAMWATCHER, THE, 27, 28, 30
DURANGO STREET, 29, 35, 46, 49
DYNAMICS OF INTERVIEWING, THE, 59

E
ECO-FICTION, 34
EDGAR ALLEN, 19
EDUCATION, ECONOMY, AND SOCIETY, 60, 63
EDUCATION OF CATHOLIC AMERICANS, THE, 63
EDUCATIONAL DECISION-MAKERS, THE, 62, 63
EGOIST, THE, 73, 76, 77, 80
EGYPT GAME, THE, 26, 30
ELEMENTARY ENGLISH, 38
ELMTOWN'S YOUTH, 61, 63
EMERGING CITY: MYTH AND REALITY, THE, 58, 62
EMMA, 75, 78
EMPTY SCHOOLHOUSE, THE, 22
ENGLISH JOURNAL, 11
ENGLISH LANGUAGE IS MY ENEMY, THE, 69, 70
ENGLISH NOVEL, THE, 80
ENGLISH NOVEL: FORM AND FUNCTION, THE, 80
EQUALITY OF EDUCATIONAL OPPORTUNITY, 68, 70
ESCAPE FROM NOWHERE, 35
ESTHER WATERS, 73, 80
EUSTACE DIAMONDS, THE, 72, 80
EVAN'S CORNER, 22
EXPERIMENTAL AND QUASI-EXPERIMENTAL DESIGNS FOR RESEARCH, 59, 63

F
FACES, 53, 55
FAIR GARDEN AND THE SWARM OF BEASTS, THE, 32
FARMER IN THE SKY, 34, 48
FILM AS ART, 52, 54
FILM AS FILM: CRITICAL RESPONSES TO FILM ART, 54, 55
FILM: READINGS IN THE MASS MEDIA, 51, 55
FILM: THE CREATIVE EYE, 52, 56
FILM: THE CREATIVE PROCESS, 52, 55
FILM 68/69, 54
FILMGOER'S COMPANION, THE, 51, 55
FILMS DELIVER, 54, 56
FIRST BOOK OF AMERICAN NEGROES, THE, 23
FIRST MEN ON THE MOON, 33
FLOWERS FOR ALGERNON, 16, 17, 19, 37
FLYING NUN, THE, 48, 50
FOUR SCREENPLAYS: SMILES OF A SUMMER NIGHT, THE SEVENTH SEAL, WILD STRAWBERRIES, THE MAGICIAN, 54
FORM OF VICTORIAN FICTION; THACKERAY, DICKENS, TROLLOPE, GEORGE ELIOT, MEREDITH, HARDY, THE, 80

FREDERICK DOUGLASS: FREEDOM FIGHTER, 23
FREDERICK DOUGLASS FIGHTS FOR FREEDOM, 23
FREEDOM TRAIN: THE STORY OF HARRIET TUBMAN, 23
FUTURE SHOCK, 39

G
GENIUS OF THE JUNGLE, 49
GET SMART, 46, 49, 50
GOGGLES, 22
GOING STEADY, 54, 55
GOOD TIMES/BAD TIMES, 37
GOVERNING THE METROPOLIS, 58, 63
GREAT EXPECTATIONS, 74, 76, 77, 79
GROUP PROCESS AND GANG DELINQUENCY, 58
GROWING UP ABSURD, 62
GUIDE TO FILMMAKING, 52, 55

H
HARD TIMES, 71, 72, 79
HARRIET THE SPY, 25, 26, 29
HAWAII FIVE-O, 45, 46, 49, 50
HEART IS A LONELY HUNTER, THE, 19
HEART OF DARKNESS, 76, 77, 78
HEART OF MIDLOTHIAN, THE, 72, 80
HELEN KELLER, 45, 46, 49
HENRY 3, 36
HERE I AM, 68, 70
HIGH CHAPARRAL, THE, 48, 50
HIGH SCHOOL STUDENTS SPEAK OUT, 65, 70
HOOKED ON BOOKS, 32, 70
HOSPITAL ZONE, 48
HOUSE AT 12 ROSE STREET, THE, 22
HOUSE OF THE SEVEN GABLES, THE, 31
HOW MANY MILES TO BABYLON?, 22, 35

I
IF, 53, 54
I'LL GET THERE. IT BETTER BE WORTH THE TRIP, 25, 26, 29, 35
I LOST IT AT THE MOVIES, 54, 55
I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN, 27, 30, 35
IMPACT OF COLLEGE, THE, 63
I NEVER PROMISED YOU A ROSE GARDEN, 19, 36
IN THE NIGHT KITCHEN, 26
INFORMER, THE, 37
INTERPRETATION OF DREAMS, 66, 70
INTERVIEWS WITH FILM DIRECTORS, 53, 56
INTRODUCTION TO THE ENGLISH NOVEL, 73, 80
IRONSIDE, 48, 50
IVANHOE, 77, 80

J
JANE-EMILY, 35
JANE EYRE, 73, 74, 76, 77, 78
JAZZ COUNTRY, 35
JAZZ MAN, THE, 68, 70
JOE, 53, 56
JOHNNY GOT HIS GUN, 13, 19, 37
JOHNNY TREMAIN, 48

JORDI, LISA AND DAVID, 15, 19
JUDE THE OBSCURE, 72, 74, 79
JULES AND JIM, 53, 56

K
KEYSTONE KIDS, 48
KISS KISS BANG BANG, 54, 55

L
LAGOON, 78
LASSIE COME HOME, 46, 48
LAUGHING BOY, 37
LIBRARY JOURNAL, 11
LISA AND DAVID, 37
LISA, BRIGHT AND DARK, 19, 35
LITERATURE STUDY IN THE HIGH SCHOOL, 42
LITTLE DORRIT, 71, 72, 76, 79
LITTLE VIC, 22
LIVELIEST ART, THE, 52, 55
LORD JIM, 72, 76, 77, 79

M
M, 53, 55
MAKING OF KUBRICK'S 2001, THE, 53, 54
MAN FROM U.N.C.L.E., 43, 46, 50
MANNIX, 45, 47, 49, 50
MANSFIELD PARK, 76, 78
MARCUS WELBY, M.D., 45, 46, 49
MARTIN LUTHER KING: THE PEACEFUL WARRIOR, 23
MARY BARTON, 72, 79
MARY JANE, 23
MAYOR OF CASTERBRIDGE, THE, 76, 79
ME NOBODY KNOWS, THE, 68, 70
MEDICAL CENTER, 45, 46, 47, 48, 50
MELINDY'S MEDAL, 22
MIDDLEMARCH, 72, 73, 75, 77, 79
MIDNIGHT FOX, THE, 27, 29
MILL ON THE FLOSS, 72, 73, 76, 79
MIRACLE IN MILAN, 53, 55
MISSION: IMPOSSIBLE, 45, 46, 49, 50
MOBY DICK, 8
MOCK REVOLT, THE, 26, 29
MOD SQUAD, THE, 45, 46, 47, 49, 50
MORAL EDUCATION, 63
MR. AND MRS. BO JO JONES, 36
MY DARLING, MY HAMBURGER, 37
MYSTERY OF THE FAT CAT, 29
MYSTERY OF THE RED TIDE, 29

N
NANNY AND THE PROFESSOR, 49, 50
NATIONAL STUDY OF HIGH SCHOOL ENGLISH PROGRAMS:
HIGH SCHOOL ENGLISH INSTRUCTION TODAY, 70
NATIVE SON, 49
NATURE OF STATISTICS, THE, 59, 64
NEWSLETTER ON INTELLECTUAL FREEDOM, 8, 11
1984, 19

NITTY GRITTY, THE, 29, 35
NO PROMISES IN THE WIND, 28, 30
NOTES FROM UNDERGROUND, 66, 70
NOVEL AND THE MODERN WORLD, THE, 80
NOVELS OF THE EIGHTEEN-FORTIES, 80

O
OLD MAN AND THE SEA, THE, 49
OLD MORTALITY, 75, 76, 80
OLD WIVES' TALES, 76, 78
OLIVER TWIST, 71, 74, 77, 79
ON MOVIES, 54, 55
ON THE BEACH, 37
ON THEORETICAL SOCIOLOGY, 60, 63
ONE DAY FOR PEACE, 26, 27, 29
ONE DAY IN THE LIFE OF IVAN DENISOVICH, 37
ONE FLEW OVER THE CUCKOO'S NEST, 19
ONE LITTLE BOY, 19
ONLY CONNECT READINGS ON CHILDREN'S LITERATURE, 25, 30
ORLEY FARM, 75
OTHER AMERICA, THE, 57, 63
OUR MUTUAL-FRIEND, 76
OUTSIDERS, THE, 35, 49
OX: THE STORY OF A BOY AT THE TOP, 36

P
PARTRIDGE FAMILY, THE, 44, 49, 50
PEARL, THE, 48
PETER PAN BAG, 26, 27, 30
PHI DELTA KAPPAN, 11
PICKWICK PAPERS, 77, 79
PIGMAN, THE, 27, 30, 36
PISTOL, 36
PLAGUE, THE, 70
PLAYBOY, 7
POND, THE, 34
POPULATION BOMB, THE, 34
PORTNOY'S COMPLAINT, 7
PORTRAIT OF THE ARTIST AS A YOUNG MAN, 80
POTEMKIN, 53, 55
PRIDE AND PREJUDICE, 76, 78
PRINCIPLES OF SOCIOLOGY, 57, 63
PROJECT CAT, 22
PROTEST, 61, 63
PUSHCART WAR, THE, 27, 30
PUTNAM COUNTY WITCH TRIAL, THE, 70

R
RAINBOW, THE, 72, 74, 76, 80
RAT PATROL, 49, 50
REACHING CHILDREN AND YOUNG PEOPLE THROUGH LITERATURE, 32
READER'S DIGEST, 7
REBELLION IN A HIGH SCHOOL, 62, 63
RED SKY AT MORNING, 36
REPORT OF THE COMMISSION ON OBSCENITY AND PORNOGRAPHY, 11

RHETORIC OF FICTION, THE, 77, 80
ROMOLA, 77
ROOM 222, 45, 46, 47, 48, 50
ROOSEVELT GRADY, 49
RULES OF THE GAME, 53, 56
RUNAWAY ROBOT, 46, 49
RUNAWAY SLAVE, THE STORY OF HARRIET TUBMAN, 23

S
SATURDAY REVIEW, 11
SAYONARA, 37
SCREEN EXPERIENCE: AN APPROACH TO FILM, 54, 55
SECRET-SHARER, THE, 76, 79
SEVENTH SEAL, THE, 53
SHANE, 46, 48
SHE WANTED TO READ: THE STORY OF MARY McLEOD BETHUNE, 23
SIDDHARTHA, 37
SILAS MARNER, 8, 29
SILENCE OVER DUNKERQUE, 48
SILENT SPRING, 34
SKATING RINK, THE, 36
SMILES OF A SUMMER NIGHT, 53
SNOWY DAY, THE, 22
SOCIAL THEORY AND SOCIAL STRUCTURE, 60
SOCIOLOGISTS AT WORK, 59, 63
SOCIOLOGY OF EDUCATION: A SOURCEBOOK, THE, 60, 63
SOCIOLOGY OF TEACHING, THE, 61, 64
SONS AND LOVERS, 74, 80
SOUL BROTHERS AND SISTER LOU, 36
SOUL ON ICE, 8, 69, 70
STAR TREK, 49, 50
STARMAN JONES, 34
STATISTICS: A NEW APPROACH, 59
STEPPENWOLF, 69, 70
STONE-FACED BOY, THE, 27, 29
STORY OF SANDY, THE, 19
STRANGER, THE, 69
STRANGER IN A STRANGE LAND, 35
STRANGERS NEXT DOOR, 58
STRATEGIES FOR FAILURE, 70
STRUCTURE OF THE NOVEL, 80
STUDIES IN AMERICAN SOCIETY, 57, 63
SUNDAY BLOODY SUNDAY, 53, 55
SWIFTWATER, 34

T
TALE OF TWO CITIES, 8
TELL ME THAT YOU LOVE ME, JUNIE MOON, 13, 14, 19
TESS OF THE D'URBERVILLES, 72, 79, 31
THAT GIRL, 47, 49
THAT WAS THEN, THIS IS NOW, 26, 27, 30
THEN CAME BRONSON, 48, 50
THEORY OF THE NOVEL, THE, 80
THEY CAME FROM THE SKY, 46
THIRD MAN, THE, 53, 55
THIRD MAN ON THE MOUNTAIN, 48

THIS CHILD'S GONNA LIVE, 68, 70
THIS PERFECT DAY, 35
THREE ON THE RUN, 22
TO KILL A MOCKINGBIRD, 28, 53, 55
TOM SAWYER, 46, 49
TREASURE ISLAND, 46, 49
TROJAN WOMEN, 53, 55
TUNED OUT, 36
TWO ON AN ISLAND, 29
2001: A SPACE ODYSSEY, 34

U
ULYSSES, 76, 77, 74
UNION DEMOCRACY, 60
UNOBSTRUSIVE MEASURES, 59, 64
URBAN VILLAGERS, 58
USE OF PAPERBACKS IN THE CLASSROOM: RESEARCH AND IMPLICATION, THE, 70
USES OF FILM IN THE TEACHING OF ENGLISH, THE, 54, 55

V
VANITY FAIR, 72, 75, 76, 77, 80
VELVET ROOM, THE, 26, 30
VERONICA GANZ, 26, 30
VILLETTE, 73, 74, 78
VIVA CHICANO, 29, 35
VOICES IN THE NIGHT, 22

W
WANDERER, THE, 36
WAR BENEATH THE SEA, 46, 48
WARDEN, THE, 80
WAY OF ALL FLESH, THE, 73, 78
WE BUILD TOGETHER, 20, 23
WEEKLY READER, 8
WHAT BOYS AND GIRLS LIKE TO READ, 70
WHAT MARY JO SHARED, 22
WHERE THERE IS LIFE, 34
WHISTLE FOR WILLIE, 22
WHY NOT JOIN THE GIRAFFES?, 27, 29
WILD BOY OF AVEYRON, THE, 19
WILD STRAWBERRIES, 53
WITCH OF BLACKBIRD POND, THE, 36
WOLFLING, THE, 34
WOMEN IN LOVE, 72, 74, 76, 80
WORKING CLASS WIVES, 58
WR: MYSTERIES OF THE ORGANISM, 53, 55
WUTHERING HEIGHTS, 73, 74, 76, 77, 78

Y
YOU WOULD IF YOU LOVED ME, 36
YOUNG FILMMAKERS, 52, 55
YOUNG LAWYERS, THE, 48, 50
YOUNG REBELS, THE, 49, 50
YOUR READING, 31

Z
ZEELY, 23

AUTHOR INDEX

A

Agel, Jerome, 53, 34
Alain-Fournier, 36
Allen, Walter, 80
Alpert, Hollis, 54
Anderson, Chester G., 80
Anderson, Lindsay, 53, 54
Annixter, Paul, 34
Applebee, Roger, 67, 69, 70
Arbuthnot, May Hill; Sutherland, Zena, 30
Arkhurst, Joyce, 23
Armstrong, Richard, 48
Arnheim, Rudolf, 52, 54
Ashe, B.D., 48, 50
Austen, Jane, 75, 76, 78
Avallone, Michael, 44, 45, 46, 47, 49, 50
Axline, Virginia, 19

B

Bacmeister, Rhoda, 22
Baker, Augusta, 23
Baron, Virgi..ia Olsen, 68, 70
Baruch, D. W., 19
Becker, John, 63
Bell, Robert; Stub, Holger, 60, 63
Bennett, Arnold, 76, 78
Berger, Peter, 58, 63
Bergman, Ingmar, 54
Berkeley, George, 57, 63
Blau, Peter; Meyer, Marshall, 57, 63
Blish, J., 49, 50
Blount, Trevor, 79
Blume, Judy, 26, 29
Blythe, Ronald, 78
Bonham, Frank, 29, 35, 46, 49, 48
Booth, Bradford, 78
Booth, Wayne, 77, 80
Bowden, Nina, 22
Boyum, Joy Gould, 54, 55
Bradford, Richard, 36
Bradbury, Bianca, 29
Broderick, Dorothy, 11
Brodsky, Mimi, 22
Bronte, Charlotte, 73, 74, 76, 78
Bronte, Emily, 73, 78
Brooks, Van W., et al, 45, 46, 49
Broom, Leonard; Selznick, Philip, 57, 62
Brower, Reuben, 78
Buckler, William, 79
Burchardt, Nellie, 22
Burton, Dwight, 42
Butler, Samuel, 73, 78
Bulter, William, 36
Byars, Betsy, 27, 29

C

Cacoyannis, Michael, 55
Campbell, Donald; Stanley, Julian, 59, 63
Campbell, Hope, 27, 29
Camus, Albert, 66, 70
Caplow, Theodore; McGee, Reece, 62, 63
Carlsen, Robert G., 32
Carlson, Natalie S., 22
Carruth, Ella Kaiser, 23
Carson, Rachel, 34
Cassavetes, John, 55
Cassidy, Bruce, 45, 46, 49
Caudill, Rebecca, 28, 29
Cicourel, Aaron; Kitsuse, John, 62, 63
Clapp, Patricia, 35
Clarke, Arthur C., 34
Clarke, Mollie, 23
Clayton, Ed, 23
Cleaver, Eldridge, 8, 69, 70
Cleaver, Vera, 26, 29
Cohen, Joel H., 43, 46, 49, 50
Cohen, S. Alan, 70
Coleman, James, 60, 62, 68, 70
Cloes, Robert, 22
Conrad, Joseph, 76, 77, 78
Crichton, Michael, 34
Crosby, Alexander, 26, 27, 29
Culkin, John M., 54, 56
Cunningham, Julia, 19

D

Daiches, David, 78, 80
Daniel, Howard F., 78
Daniels, Norman, 49, 50
Davidson, Margaret, 23
Davis, Earlie, 79
Davis, Ossie, 69, 70
Dean, Leonard F., 79
Debrix, John, 52, 56
De Jong, Meindert, 27, 29
Del Rey, Lester, 46, 49
Deming, Richard, 45,46, 47, 49, 50
Dentler, Robert, 70
De Sica, Vittorio, 53, 55
Dickens, Charles, 71, 72, 73, 74, 75, 76, 77, 79
Dodds, John, 80
Donovan, John, 25, 26, 29, 35
Dostoevsky, Fyodor, 66, 70

du Bois, William Pene, 22
Dunn, Richard J., 78
Durkheim, E., 63

E
Edwards, Margaret A., 32
Egoff, Shelia; Stubbs, G. T.; Ashley, L. F., 30
Ehrlich, Paul R., 34
Eisenstein, Sergei, 53, 55
Eliot, George, 8, 29, 71, 72, 73, 75, 76, 77, 79
Elledge, Scott, 79
Ellman, Richard, 80
Eyerly, Jeannette, 35

F
Fader, Daniel N., 32, 39, 67, 70
Fairman, Paul W., 49, 50
Fast, Howard, 35
Faulkner, Georgene, 22
Feiffer, Jules, 55
Feyen, Sharon, 54, 55
Fielding, Henry, 71
Fitzhugh, Louise, 25, 26, 29
Foote, Horton, 28, 53, 55
Forbes, Esther, 48
Ford, George, 79
Ford, Gerald H., 79
Forster, E. M., 80
Foster, Julian; Long, Durward, 61, 63
Fox, Paula, 22, 26, 27, 29, 35
Frank, Anne, 46, 49
Frank, Pat, 36
Freeman, Don, 21
Freud, Sigmund, 66, 70
Friedenberg, Edgar, 62, 63, 65
Fritz, Jean, 22

G
Gage, Wilson, 26, 29
Gans, Herbert, 58
Gard, Robert, 11
Garforth, John, 50
Gaskell, Mrs., 72, 79
Gates, Doris, 22
Giddings, Morsley G., 66, 70
Gill, Stephen, 79, 80
Gilliatt, Penelope, 55
Gold, Coyote, 48
Goldman, William, 55
Goodman, Kenneth, 69, 70
Goodman, Paul, 62, 63, 65
Gray, Donald J., 78
Greeley; Rossi, P., 63
Green, Hannah, 19, 36
Greene, Constance, 27, 29
Greene, Graham, 53, 55
Greer, Scott, 58, 63
Griffin, John Howard, 36

H
Haight, Gordon, 79
Halliwell, Leslie, 51, 55
Halsey, A. H.; Floud, Jean; Anderson, C. Arnold, 60, 63
Hamilton, Virginia, 23
Hammond, Phillip, 59, 63
Hardy, Thomas, 31, 72, 74, 76, 79
Harrington, Michael, 57, 63
Harvey, William J., 79
Hawes, Donald, 78
Head, Ann, 36
Heilman, Robert, 79
Heinlein, Robert A., 35, 48
Hemingway, Ernest, 48
Hentoff, Nat, 27, 30, 35
Hersey, John, 15, 16, 19
Hesse, Hermann, 37, 69, 70
Hill, Elizabeth S., 22
Hine, Al, 48, 50
Hinton, Susan E., 26, 27, 30, 35, 49
Hoggart, Richard, 78
Hollingshead, August, 61, 63
Holloway, John, 79
Holt, John, 65
Howe, Irving, 79
Hughes, Langston, 69
Hunt, Irene, 28, 30, 36
Hunter, Kristin, 36

I
Illich, Ivan, 65
Itard, Jean-Marc-Gaspard, 19

J
Jackson, Jesse, 23
Jacobs, Leland, 66
Jewett, Arno, 79
Johnson, Edgar, 79
Johnston, William, 45, 46, 47, 48, 49, 50
Joseph, Stephen M., 70
Joyce, James, 71, 74, 76, 80

K
Kael, Pauline, 54, 55
Kahn, R. L.; Cannell, Charles, 59
Karl, Herb, 42
Keats, Ezra, 22
Kellogg, Marjorie, 13, 14, 19
Kesey, Ken, 19
Kettle, Arnold, 73, 80
Keyes, Daniel, 16, 17, 19, 37
Kinbrough, Robert, 78
Kingman, Lee, 26, 27, 30

Kirkwood, James, 37
Kirschner Allen, 51, 55
Kirschner, Linda, 51, 55
Knight, Arthur, 52, 55
Knight, Eric, 46, 48
Komarovsky, Mirra, 58
Kozol, J., 65
Krug, Judith, 11
Krumgold, Joseph, 36

L
La Farge, Oliver, 37
Lang, Fritz, 53, 55
Larson, Rodger, 52, 55
Lawrence, D. H., 71, 72, 74, 80
Lawson, John Howard, 52, 55
Leavis, Q. D.,
Lee, Mildred, 36
Le Guin, Ursula K., 35
L'Engle, Madeleine, 34
Lester, Peter, 43, 46
Levin, Ira, 35
Lipset, S. M., 60
Lipsyte, Robert, 35
Lynn, Kenneth, 79

M
MacDonald, Dwight, 54, 55
MacGowan, Kenneth, 52, 55
Mackler, Bernard, 66, 70
Makavejev, Dusan, 55
Malcolm X, 69, 70
Mallery, David, 65, 70
Maltin, Leonard, 52, 55
Mann, A., 19
Marcus, Steven, 74
Mast, Gerald, 52, 55
Maynard, Joyce, 39, 42
McAllister, Marianne K., 32
McCullers, Carson, 19
McEvoy, James; Miller, Abraham, 61, 63
McGovern, Ann, 23
McKay, Robert, 34
McLuhan, Marshall, 38
McMaster, R. D., 79
McNeil, Elton B., 32
Meade, Ellen, 52, 55
Melville, Herman, 8
Meredith, George, 73, 76, 80
Merrill, Jean, 27, 30
Merton, Robert, 60, 63
Michener, James, 37
Miller, J. Hillis, 74, 79, 80
Monod, Sylvers, 79
Moore, George, 73, 80
Moser, Thomas, 78, 79
Muir, Edwin, 76, 80
Murphy, Robert, 34

N
Neufeld, John, 19, 35
Newcomb; Feldman, K., 63
Ney, John, 36
North, Sterling, 34
Norton, Andre, 34
Norvell, George, 24, 30, 67, 70

O
Obolar, Eli M., 11
O'Flaherty, Liam, 37
Orwell, George, 19
Owen, Dean, 47, 48, 50

P
Paterson, John, 79
Patterson, Lillie, 23
Peckham, Morse, 74
Phillifent, John, 43, 46, 47, 50
Phillips, Derek, 57, 63
Pilgrim, Geneva H., 32
Pincus, Edward, 52, 55
Platt, Kin, 36
Priestley, F. E., 80
Pritchett, V. S., 78

R
Raleigh, John, 80
Reed, Carol, 53, 55
Reed, Kit, 19
Reed, Rex, 54, 56
Renoir, Jean, 53, 56
Richards, Adrienne, 36
Richardson, Samuel, 71
Robinson, Louie Jr., 23
Rollins, Charlemae, 20, 23
Ross, Marilyn, 46, 47, 48, 50
Roth, Philip, 7
Rubin, Jerry, 8, 69, 70
Rubin, Theodore Isaac, 14, 15, 19, 37

S
Sachs, Marilyn, 26, 30
Sale, William M., 78, 80
Salinger, J. D., 8, 37, 69, 70
Sanford, Nevitt, 61, 63
Sarris, Andrew, 54, 56
Schaefer, Jack, 47, 48
Schantz, Maria, 42
Schillaci, Anthony, 54, 56
Scholes, Robert, 80
Schorer, Mark, 78
Scott, Adrienne, 54, 55
Scott, Sir Walter, 72, 75, 76, 77, 80

Sears, Paul B., 34
Secheyaye, Marguerite, 19
Sendak, M., 26
Sheehy, Gail, 69, 70
Shefer, Harry, 79
Sherwin, David, 53, 54
Short; Strodtback, 58
Shotwell, Louisa R., 49
Shute, Nevil, 37
Shuy, Roger, 69, 70
Silberman, Charles, 62
Snyder, Zilpha, 26, 30
Sohn, David A., 52, 56
Solzhenistsyn, Alexander, 37
Sotona, Wayne, 48, 50
Speare, Elizabeth George, 36
Squire, James, 67, 69, 70
Stadler, John, 34
Starr, Ringo, 68
Stein, Annie, 67, 70
Steinback, John, 48
Steinberg, M. W., 79
Stephenson, Ralph, 52, 56
Sterling, Dorothy, 20, 23
Stevenson, Lionel, 80
Stevenson, Robert, L., 46, 49
Stevick, Phillip, 80
Stinchcombe, Arthur, 60, 62, 63
Stirling, Nora, 36
Stolz, Mary, 23, 48
Stratton, Chris, 45, 46, 47, 48, 50
Swartout, Glendon, 17, 18, 19, 34
Symula, James, 11

T

Tanner, Tony, 78
Taylor, Theodore, 34
Thackery, William, 72, 75, 76, 77, 80
Thompson, Jim, 48, 50
Tillotson, Geoffrey, 78, 80
Tillotson, Kathleen, 80
Timms, E. V., 47
Toffler, Alvin, 39
Trilling, Lionel, 78
Trollope, Anthony, 72, 73, 76, 77, 80
Truffaut, Francis, 53, 56
Trumbo, Dalton, 13, 19, 37
Twain, Mark, 46, 49

U

Uday, Janice, 22

V

VanGhent, Dorothy, 80
VanSternberg, Josef, 53, 56

W

Walker, Franklin, 78
Walker, Max, 45, 46, 49, 50
Waller, Willard, 61, 64
Wallis, W.; Roberts, Harry, 59, 64
Warshauser, Mary Ellen, 70
Watt, William, 79
Webb, Eugene, 59, 64
Weiks, Mary Hayes, 68, 70
Wells, H. G., 33
Welsh, Alexander, 80
Wersba, Barbara, 27, 28, 30
Wexler, Norman, 53, 56
Wexler, Susan Stanhope, 19
Williams, Robin, 58
Wilson, Angus, 79
Witty, Paul; Batinick, Mary Ellen, 43
Witty, Paul; Melis, Lloyd, 43
Wojciechowska, Maia, 26, 27, 30, 36
Woodcock, George, 80
Woodring, Paul, 11
Wouk, Herman, 37
Wright, Richard, 48
Wright, Sarah E., 68, 70

Y

Yates, Elizabeth, 49
Young, Margaret B., 23

Z

Zabel, M. D., 79
Zindel, Paul, 27, 30, 36

PUBLISHERS' DIRECTORY

A

ACE
1120 Avenue of the Americas
New York, N. Y. 10036

ALLYN AND BACON
470 Atlantic Avenue
Boston, Mass. 02210

AMSCO SCHOOL PUBLICATIONS, INC.
315 Hudson Street
New York, N. Y. 10013

APPLETON-CENTURY-CROFTS
Educational Division Meredith Corp.
440 Park Avenue South
New York, N. Y. 10016

ARCHWAY EDITIONS
Division of Simon & Schuster, Inc.
630 Fifth Avenue
New York, N. Y. 10020

ATHENEUM PUBLISHERS
122 East 42nd Street
New York, N. Y. 10017

AVON BOOKS
959 Eighth Avenue
New York, N. Y. 10019

B

BALLANTINE BOOKS
Division of Intext Publishing Group
101 Fifth Avenue
New York, N. Y. 10003

BANTAM BOOKS
A National General Company
666 Fifth Avenue
New York, N. Y. 10019

BERKLEY PUBLISHING CO.
Affiliated with G. P. Putnam's Sons
200 Madison Avenue
New York, N. Y. 10016

BOBBS-MERRILL CO., INC.
4300 West 62nd Street
Indianapolis, Ind. 46268

C

CHANDLER PUBLISHING CO.
124 Spear St.
San Francisco, Calif. 94105

CITATION PRESS, INC.
222 Park Avenue South
New York, N. Y. 10003

COLLEGE READING ASSOCIATION
Samuel S. Zeman
Shippensburg State College
Shippensburg, Pa. 17257

P. F. COLLIER, INC.
866 Third Avenue
New York, N. Y. 10022

CROWELL COLLIER & MACMILLAN, INC.
866 Third Avenue
New York, N. Y. 10022

CURTIS BOOKS, INC.
Subs. of Cadence Industries Corp.
The Chestnut Bldg.
Philadelphia, Pa. 19107

D

DELACORTE PRESS
Dell Publishing Co., Inc.
750 Third Avenue
New York, N. Y. 10017

DELL PUBLISHING CO.
750 Third Avenue
New York, N. Y. 10017

DOUBLEDAY & COMPANY, INC.
501 Franklin Avenue
Garder City, N. Y. 11530

E. P. DUTTON
201 Park Avenue South
New York, N. Y. 10003

F

FAWCETT WORLD LIBRARY
1 Astor Place
New York, N. Y. 10036

FREE PRESS
Division of the Macmillan Co.
866 Third Avenue
New York, N. Y. 10022

G

GROSSET & DUNLAP, INC.
51 Madison Avenue
New York, N. Y. 10010

GROVE PRESS, INC.
53 E. 11 Street
New York, N. Y. 10003

H

E. M. HALE & CO.
1201 S. Hastings Way
Eau Claire, Wis. 54701

HARBRACE
Harcourt Brace Jovanovich, Inc.
757 Third Avenue
New York, N. Y. 10017

HARPER & ROW PUBLISHERS, INC.
49 E. 33rd Street
New York, N. Y. 10016

HILL AND WANG, INC.
72 Fifth Ave.
New York, N. Y. 10011

HOLT, RINEHART & WINSTON, INC.
383 Madison Ave.
New York, N. Y. 10017

HOUGHTON-MIFFLIN CO.
2 Park Street
Boston, Mass. 02107

L

LANCER BOOKS
1560 Broadway
New York, N. Y. 10036

M

McGRAW-HILL BOOK COMPANY
330 W. 42nd Street
New York, N. Y. 10036

DAVID McKAY COMPANY, INC.
750 Third Ave.
New York, N. Y. 10017

MODERN LIBRARY, INC.
201 E. 50th St.
New York, N. Y. 10022

WILLIAM MORROW & CO., INC.
105 Madison Ave.
New York, N. Y. 10016

N

NCTE
National Council of Teachers of English
508 S. 6th St.
Champaign, Ill. 61820

NEW AMERICAN LIBRARY, THE
1301 Ave. of the Americas
New York, N. Y. 10019

NEW YORK PUBLIC LIBRARY
42nd St. and 5th Ave.
New York, N. Y.

NORTON & CO., INC.
55 Fifth Ave.
New York, N. Y. 10003

O

ODYSSEY PRESS
4300 W. 62nd St.
Indianapolis, Ind. 46268

OXFORD UNIVERSITY PRESS, INC.
200 Madison Ave.
New York, N. Y. 10016

P

PANTHEON BOOKS, INC.
201 E. 50th St.
New York, N. Y. 10022

PAPERBACK LIBRARY, INC.
315 Park Ave. S.
New York, N. Y. 10010

PENGUIN BOOKS INC.
7110 Ambassador Rd.
Baltimore, Md. 21207

GEORGE A. PFLAUM, PUBLISHER
38 W. Fifth St.
Dayton, Ohio 45402

PLAYBOY PRESS
Division of H.M.H. Publishing Co., Inc.
919 N. Michigan Ave.
Chicago, Ill. 60611

POCKET BOOKS
Division of Simon & Schuster, Inc.
630 Fifth Ave.
New York, N. Y. 10020

POPULAR LIBRARY
355 Lexington Ave.
New York, N. Y. 10017

PRAEGER PUBLISHERS, INC.
111 Fourth Ave.
New York, N. Y. 10003

PRENTICE-HALL, INC.
Englewood Cliffs, N. J. 07632

PYRAMID PUBLISHERS
919 Third Avenue
New York, N. Y. 10022

Q

QUADRANGLE BOOKS, INC.
World Publishing Co.
2231 West 110 St.
Cleveland, Ohio 44102

R

RAND McNALLY & CO.
405 Park Avenue
New York, N. Y. 10022

RANDOM HOUSE, INC.
201 E. 50th St.
New York, N. Y. 10022

RIVERSIDE EDITIONS
Imprint of Houghton Mifflin Co.
2 Park Street
Boston, Mass. 02107

S

SCHOLASTIC BOOK SERVICES
50 W. 44th St.
New York, N. Y. 10036

CHARLES SCRIBNER'S SONS
597 Fifth Ave.
New York, N. Y. 10017

SIGNET BOOKS
New American Library
Subs. of Times Mirror
1301 Ave. of the Americas
New York, N. Y. 10019

SILVER-BURDETT, CO.
250 James St.
Morristown, N. J. 07960

SIMON AND SCHUSTER, INC.
630 Fifth Ave.
New York, N. Y. 10020

T

TEMPO BOOKS
Grosset & Dunlap, Inc.
51 Madison Ave.
New York, N. Y. 10010

TRI-OCEAN BOOKS
62 Townsend St.
San Francisco, Calif. 94107

U

U.S. GOVERNM NT PRINTING OFFICE
Division of Public Documents
Washington, D. C. 20402

UNIVERSITY OF CALIFORNIA PRESS
2223 Fulton St.
Berkeley, Calif. 94720

UNIVERSITY OF CHICAGO PRESS
5801 Ellis Ave.
Chicago, Ill. 60637

UNIVERSITY OF NOTRE DAME PRESS
Notre Dame, Ind. 46556

V

VIKING PRESS, INC.
625 Madison Ave.
New York, N. Y. 10022

W

WADSWORTH PUBLISHING CO., INC.
10 Davis Dr.
Belmont, Calif. 94002

WASHINGTON SQUARE PRESS
Division of Simon & Schuster, Inc.
630 Fifth Ave.
New York, N. Y. 10020

FRANKLIN WATTS, INC.
Subs. of Grolier, Inc.
845 Third Ave.
New York, N. Y. 10022

WAYNE STATE UNIVERSITY PRESS
5980 Cass
Detroit, Mich. 48202

JOHN WILEY & SONS, INC.
605-3rd Ave.
New York, N. Y. 10016

WORLD PUBLISHERS, CO.
110 E. 59th St.
New York, N. Y. 10022